"Every Issue a Collectors Item"
Hollywood
studio magazine
VOLUME 12, NO. 7 $1.50
THE COMEDIANS
Hollywood Review of The All-Time Greats
COLLECTORS EDITION

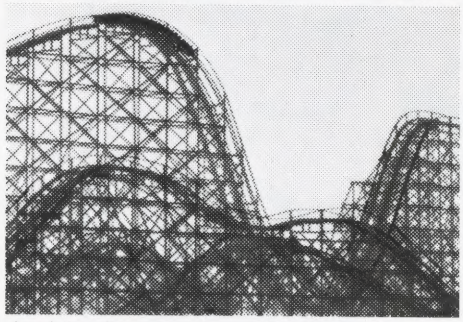
MAGIC MOUNTAIN

"I have the world's greatest rides."

—Speed King

"Magic Mountain is the West's number one fast ride park. And this year, we've got the greatest ride of all—Colossus—the largest, longest, fastest and highest rollercoaster in the world.

Plus we've got the world's greatest loop coaster and the world's first great



double chute water ride. Rides for everyone from tots to grandpa.

And it's all closer to Hollywood than Disneyland! So come on up and I'll show you the time of your life!"

"We have the West's biggest crafts village."

—The Spillikins

"Not everybody at Magic Mountain is upside down on some ride. Spillikin Corners is the largest crafts village around. We've got real craftsmen makin' things the way they did 100 years ago.

Plus Magic Mountain's got lots of restaurants, shops, and pretty surroundings.

And you get everything at Magic Mountain, over 75 attractions in all, for just one price of admission. Come on up and we'll show you the time of your life!"

"I have a whole park just for kids."

—Wizard

"Wizards Village is a child's paradise. Kids can have the time of their lives! There's rides, a petting zoo, and lots of things you never imagined.

Plus my friends the Trolls, magic tricks, and, for bigger kids, there's dancing and live music. In fact, we've got some of the greatest entertainment anywhere, right here at Magic Mountain. All for one price—no ticket books, no hassle—that's wizardry. So come on up and you'll have the time of your life!"

IF WE WEREN'T A LITTLE CRAZY, YOU WOULDN'T HAVE SO MUCH FUN.

Magic Mountain is just 25 minutes north of Hollywood on Interstate 5. Greyhound, Gray Line, Royal Stage Line service available. For information, call (213) 367-2203 or (805) 255-4111.

Hollywood
studio magazine

The Movie Collectors Magazine

"Each issue a Collector's Item"

FREE MOVIELAND GUIDE

FOR NEW SUBSCRIBERS

16 Page 1978 guide filled with movie information, the Studios, Free TV tickets. Entertainment spots, Museums, Hollywood Landmarks, with lots of photos $2.00

If you order separately Guide is $2.00

☐ Yes, please enter my subscription for one year to Hollywood Studio Magazine and the Studio Collector's Club for the introductory price of $9.50.

This is a **$17.50 value.** The offer includes the **FREE Guide,** value **$2 - 2 free Classified ads,** value **$6** ... and a one year subscription. reg. $9.50. (10 interesting issues).

(Foreign orders. . .1 year $13. Offer expires Sept. 1. 1978.

The West Coast's Leading Film Buff Magazine

Established 1957 is published ten times a year, edited by professional writers who bring you interesting, well written and carefully research articles on your favorite stars, film, memorabilia, studio news, collecting as a hobby and valuable information of special interest to the film buff.

Subscribe today & don't miss an issue.

I can't pass up a bargain —
enter my subscription
and include free classified ad

HOLLYWOOD STUDIO MAGAZINE

NAME _____

STREET _____ **TOWN** _____

STATE _____ **ZIP** _____

Send your order and check to Hollywood Studio Magazine, P.O. Box 5815, Sherman Oaks, California 91403.
☐ **Enclosed check for 1 years subscription $9.50, 2 years $17.00**
☐ **Foreign, 1 year; $12 (inc. Canada, Aust.) 2 years $19.50**

Every issue a "Collector's Item"

Hollywood
studio magazine

ON THE COVER

Comedy greats -- Laurel and Hardy, Keaton, Chaplin, Harpo and Groucho, and W.C. Fields. They're gone now, but they left us a legacy of laughter that will never die. Read all about them and other never-to-be-forgotten funny men in this special issue.

Photographed by Yani Begakis

CONTENTS

MOVIEREEL 5

THE ALL TIME GREAT COMEDIANS 6
Excerpts and photos . . .Jack Oakie, Bob Hope, Will Rogers, Jack Benny, W.C. Fields, Pat Buttram, Milton Berle.

"ON THE FUNNY SIDE OF THE STREET" 9
Lee Graham's priceless collection of candid shots.

CHARLIE CHAPLIN AT 'BEAU RIVAGE' 13
One of his last interviews by Robert Kendall.

MY FRIEND BUSTER KEATON 16
A rare insight into a great genius by his friend James Karen.

THE THREE STOOGES 17
The cavortingest group on the screen.
Scott Orbach

LISA MITCHELL'S SPECIAL FEATURES ON ☆ ☆
Laurel and Hardy, Abbott and Costello and Harold Lloyd released for publication to HSM

LAURELS FOR LAUREL 19
The inimitable Laurel and Hardy team.

THE RIGHT TEAM AT THE RIGHT TIME 23
Bud Abbott and Lou Costello.

TURNING BACK THE CLOCK ON HAROLD LLOYD 25

THE ZANY MARX BROTHERS 28
Teet Carle.

REMEMBER THESE GREAT COMEDIANS? 32
Days of the Silents. . .Kirk Crivello

VOLUME 12, NO. 7/SEPTEMBER 1978/$1.50

PUBLISHER/EDITOR: Dorothy Denny
ASSISTANT TO PUBLISHER: Glo Davis

CONTRIBUTING EDITORS:
Lee Graham, Robert Kendall, Kirk Crivello, Frank Taylor, Gary Crandall, Jess L. Hoaglin, William Hare, Larry Kleno, L. Allen Smith, John Ringo Graham, Teet Carle, Doug Elmo Brooks (London Correspondent)

INTERNATIONAL EDITOR: Barbara Haskin
ART DIRECTOR: Doti Fiorello

SPECIAL EDITION "THE COMEDIANS" . . .LEE GRAHAM

Member American Film Institute - COSMEP

Copyright © 1978. All rights reserved.

Published ten times a year (none in Jan. or July). P.O. Box 5815, Sherman Oaks, Calif. 91413. Second class postage paid at Van Nuys, Calif. 91408. Subscriptions $9.50 for one year, $17 for two years, Foreign: $12, one year, $19.50 2 years. (Inc. Canada & Australia(. Single copy $1.50 . Address changes and adjustments write to Hollywood Studio Magazine. 4 weeks advance notice required for change of address. Please give the old and new address as printed on last label. First copy of a new subscription will be mailed immediately if subscription received before 20th of preceding month. Advertising and copy deadline 1st of month for following months publication. Material submitted if not used will be returned. The publisher of this magazine is not responsible for opinions expressed by the writers in this magazines.

MAILING ADDRESS: P.O. BOX 5815
SHERMAN OAKS, CALIF. 91413
Telephone [213] 786-7666 (Long distance calls P to P only).

The Nostalgia Merchant presents
A UNIQUE SERIES OF ORIGINAL LIMITED EDITION PRINTS
Each personally signed by your film favorites!

© 1977 SHIRLEY TEMPLE BLACK.

SHIRLEY TEMPLE
Darling of the Movies
An edition of 2000 prints
Each print *individually* signed by Shirley Temple

© 1977 The Nostalgia Merchant.

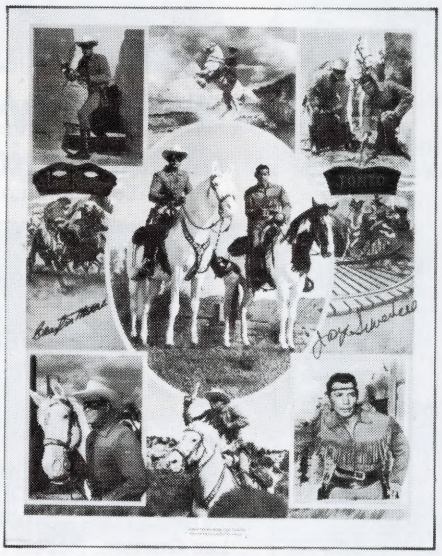
ROY ROGERS
King of the Cowboys
An edition of 1600 prints
Each print *individually* signed by Roy Rogers

© 1977 Metro-Goldwyn Mayer Inc.

THE WIZARD OF OZ
MGM's classic motion picture
An edition of 2000 prints
Each print *individually* signed by Jack Haley and Ray Bolger

"TARZAN" is a registered trademark of EDGAR RICE BURROUGHS, INC.

JOHNNY WEISSMULLER
as Tarzan
An edition of 1500 prints
Each print *individually* signed by Johnny Weissmuller



©Lone Ranger Television, Inc. 1977.

THE LONE RANGER AND TONTO
The Masked Rider of the Plains
An edition of 1500 prints
Each print *individually* signed by Clayton Moore and Jay Silverheels

©1977 by King Features Syndicate, Inc.

BUSTER CRABBE
as Flash Gordon
An edition of 1500 prints
Each print *individually* signed by Buster Crabbe

This unusual collection of limited edition prints depicts some of the personalities and films that made the movies a memorable part of our lives. Now you can bring back the warmth and nostalgia of those wonderful years with this unique series of limited edition prints.

Individually Signed & Numbered

Each print is a photo composition especially designed by a commissioned artist, hand-tinted in full color and printed on high quality art print stock. *Each individual print* was *personally signed* by the stars depicted, thereby making it a true collector's item.

Limited Edition

Only a select few throughout the world will have the pleasure of owning these unique prints. And, since the printing plates have been destroyed, these works may well increase in value over the years.

In Full Color 24" x 30"

Each print is impressively large (24" x 30") and is accompanied by a Certificate of Authenticity containing full disclosure as required by California state law.

Price $75.00 each

To take advantage of this limited offering, please complete the coupon or place your order by phone: **(213) 467-2181**. All applications will be treated on a first come, first served basis.

The Nostalgia Merchant
Suite 1019
6255 Sunset Boulevard
Hollywood California 90028

Please send me the following Limited Edition print(s), at $75.00 each, plus $2.00 postage and handling charge. California residents add 6% sales tax.

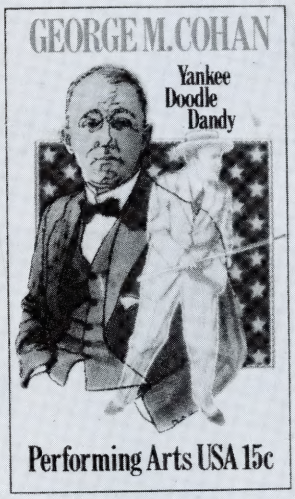
Shirley Temple		Tarzan	
The Lone Ranger and Tonto		Roy Rogers	
The Wizard Of Oz		Buster Crabbe	

☐ Check or Money Order enclosed HSM 1
Please charge my purchase
☐ Master Charge ☐ BankAmericard
Number _____ ☐ Exp. Date _____
Name _____
Address _____
City _____ State _____ Zip _____

©1977 The Nostalgia Merchant.

Stargazing . . .
Nostalgia . . .
Studio Briefs . . .
Festivals . . .

MOVIEREEL



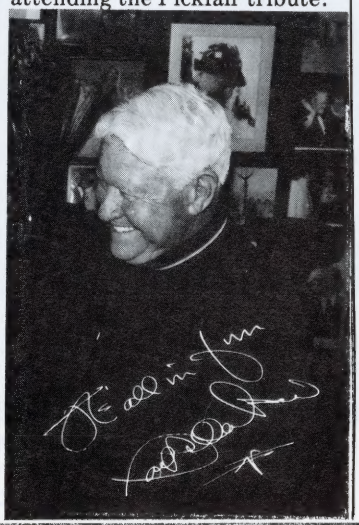
George M. Cohan Comemorative Stamp honoring the father of the American Musical Comedy (was released in July at Cohan's birthplace (1878) in Providence, Rhode Island. Cohan an American actor, popular song writer and director became known as "Yankee Doodle Dandy" after the song of the same name that he wrote. During World War I he was awarded a special medal by Congress for his patriotic songs composed during that period. "Over There," and "You're a Grand Old Flag." which are still played to this day.

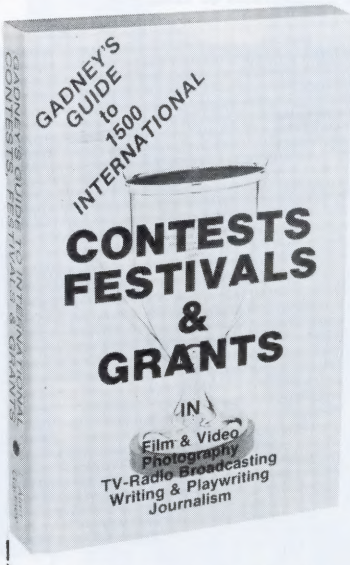
File This Away: 'Tis a fact . . . Song with the longest title in the world was written by Hoagy Carmichael in 1943. Are you ready? "I'm a Cranky Old Yank in a Clanky old Tank on the streets of Yokohama with my Honolulu Mama doin' those Beat-O Beat-o Flat on My-Seat-O, Hiroshima Blues."

Three USC cinema students (Los Angeles) won awards in Focus '78 an annual college-level competition for filmmakers and film critics. Winners were Pat Took for "A Man's A Man," "Steven S. Wilson for his "Recorded Alive" and Debra J. Ziegler of Hamburg, PA for an essay "Money and Pain" or "The Man who may have shot Bill Roundtree."

Film Director William Wyler became "Doctor Wyler" during special ceremonies at Southern Methodist University's Sixty-Third Annual Commencement Convocation in Dallas, becoming one of the few directors in film history to receive such an honor -- if not the only one.

Special Oakie Tribute — One of Hollywood's most popular stars and funnyman whose motto was "It's all in fun" . . . Jack Oakie is to be honored at a special tribute in October at Pickfair, host, his old and close friend, Buddy Rogers. Jack (1903-1978) who died earlier this year from a sudden heart attack would have been 75 this November. Honoring Jack, an annual Jack Oakie film scholarship to USC is to be presented by his widow, Mrs. Jack (Victoria) Oakie at the event . . . Hollywood Studio Magazine is also preparing a special tribute to Jack with our October edition. The cover courtesy of Mrs. Oakie is a portrait drawing of Jack which has hung for years over the fireplace of his Northridge, California home. Inside are stories by several of his friends and many personal photos from his collection as well as a photo revue of his career . . . This souvenir issue is to be presented to his many friends in the Movie Industry attending the Pickfair tribute.





Get this: "Gadney's Guide to 1500 International Contests, Festivals & Grants in Film & Video, Photography, TV-Radio Broadcasting, Writing, Playwriting & Journalism" (need we say more?) lists complete, accurate, and up-to-date information on over 1500 events accounting for over $750,000 prize money in world-wide contests, festivals, grants, loans, etc., for the abovementioned fields. Turn to HSM's Studio Collectors Club section. You may order it through the Club.

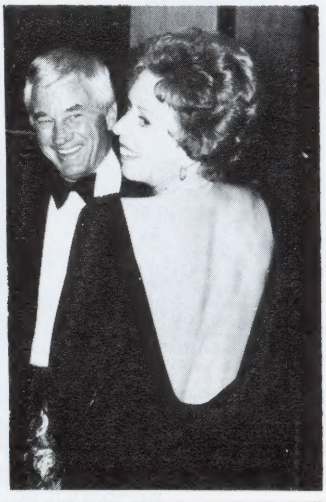
. . . **George Hamilton** and **Brenda Vaccaro** have been signed to co-host KHJ-TV's (L.A.) 13th Annual "Your Choice For The Oscars" nationally syndicated Award Special. Show was developed by KHJ-TV 13 years ago and was the first program to offer viewers the opportunity to vote for their Oscar favorites.

Two great films have recently been preserved and restored by MGM, "Wild Orchids" (1929) a 90 minute feature starring Greta Garbo and two shorts "The Lady of Victories" (1928) a silent film in color and "The Songwriter's Revue" (1930) in which Jack Benny introduces a group of leading songwriters of the period who perform their own songs.

Discs Top Show Biz — If you were wondering, it's the record business — not TV or movies — that enjoys the largest slice of the entertainment industry pie. At last count there were more than 73 million phonographs in U.S. homes, being fed by an estimated 1,200 record companies who produce some 2,600 albums and 6,200 singles a year. Total sales reportedly top $2.5 billion.

A SPECIAL TRIBUTE to Pete Smith whose unique brand of comedy shorts delighted a generation of moviegoers (and coordinated by the Motion Picture Academy's staff member Anthony Slide) was held recently at the Academy in Beverly Hills, Calif.

UPDATE ON STARS WE KNOW & LOVE — Martha Raye in "Everybody Loves Opal" at Sebastian's West Dinner Theatre in San Clemente and Anaheim . . . through Oct. 22. **Janet Leigh** imprinted at the Stars Hall of Fame in Orlando, Florida . . . **Debbie Reynolds** hosted the Hollywood Motion Picture and TV Museum Carnival at PIPS . . . **Cyd Charisse** in "Death Mask" Episode 2 of TV's "Hawaii Five-O . . .**Deborah Kerr** appearing in "The Last of Mrs. Cheney" in Washington DC . . .**Carol Burnett** has



Continued on Page 38

THE COMEDIANS

Days of the silents and early talkies produced some of the screens greatest comedians. HSM has selected these seldom published shots of the great comedians of that era.

Ben Turpin in "A Small Town Idol. "20's.

"FATTY AND MABEL ADRIFT" starring **"Fatty" Arbuckle** and **Mable Norman** in one of their hilarious scenes.

Roscoe "Fatty" Arbuckle (1887-1933) was one of the silent screens greatest comics making hundreds of two reelers and a few longer films.

Mable Norman (Mable Fortescue- (1894-1930) the beautiful silent star and Mack Sennett's top comedienne made many films with "Fatty" Arbuckle.

Buster Keaton (1895-1966) the poker faced comedian whose roster of films is formidable, started in Vaudeville in 1898-made dozens of two reelers and numerous silent pictures. This trick shot with Buster with two heads is a rare one.

Laurel and Hardy - Could this be the first shot to outer space?!

These unforgettable comedians made over 100 films. Many are still shown on TV today. Oliver Norville Hardy (1892-1957) . . . Stan Laurel (Arthur Stanley Jefferson 1890-1965).

Photos courtesy Richard Hudson, Hollywood Revue.

Mussolini and Hitler? Naw, it's Oakie and Chaplin in "The Great Dictator" (1940).

The inimitable Mae West in Gregory Ratoff's musical comedy for Columbia "Tropicana," with Victor Moore and William Gaxton.

Red Skelton in the 1947 remake of Merton *with Tommy Dugon and Alan Mowbray*

Hedda Hopper Collection

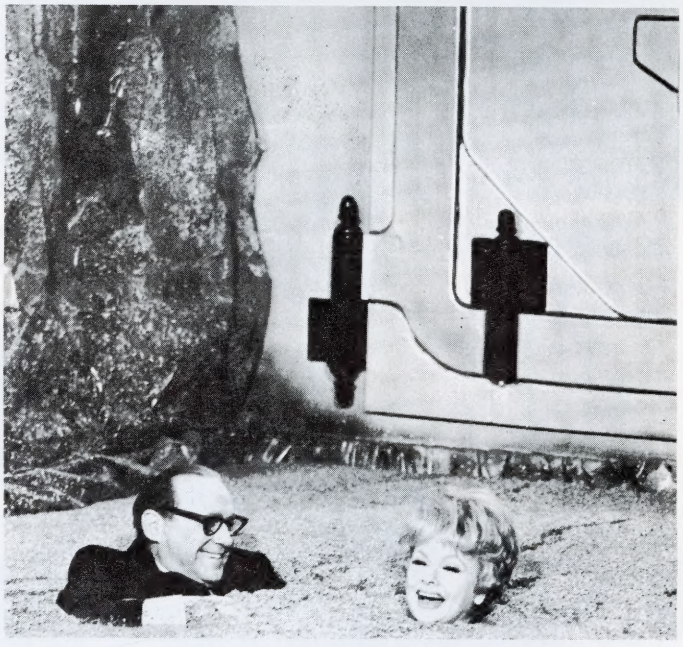
HERE'S COMEDY NOSTALGIA – Mac Benoff (center) is shown with some of the comedy stars for whom he wrote radio and TV material. That's a lot of laugh talent in one group. Of course the chaps are George Jessel, George Burns, Eddie Cantor and Jack Benny.

At the piano while Jack Benny, George Jessel and Sophie Tucker harmonize.

Mack Sennett conference with (l to r) Lewis Gordon, Dick Dickenson and Vernon Dent. Early 20's.

W.C. Fields and Mae West.

Bob Hope and Madeleine Carroll in "My Favorite Blonde."



Jack Benny and Lucille Ball, Sept. 27, 1967 sinking in a quicksand moat guarding a vault. This was the most expensive gag in TV history.

The famous "Our Gang Comedies" with Jackie Cooper (r)

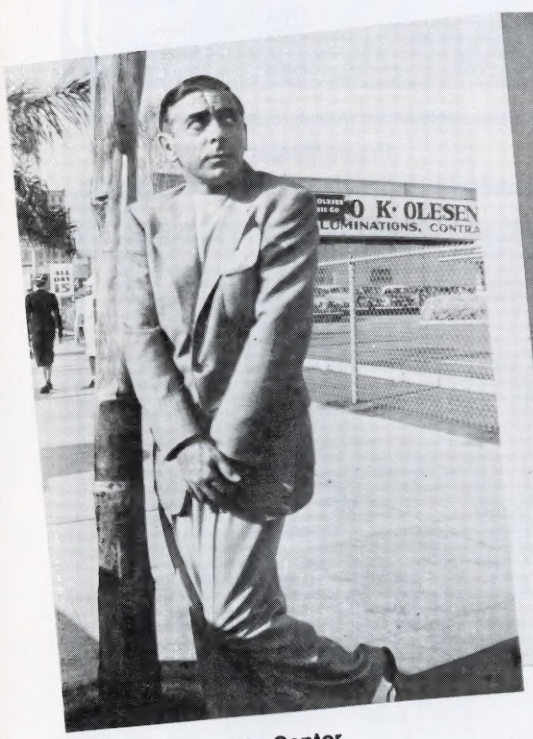
Thats Danny Thomas, Pat Buttram with a friend.

LEE GRAHAM'S Scrapbook

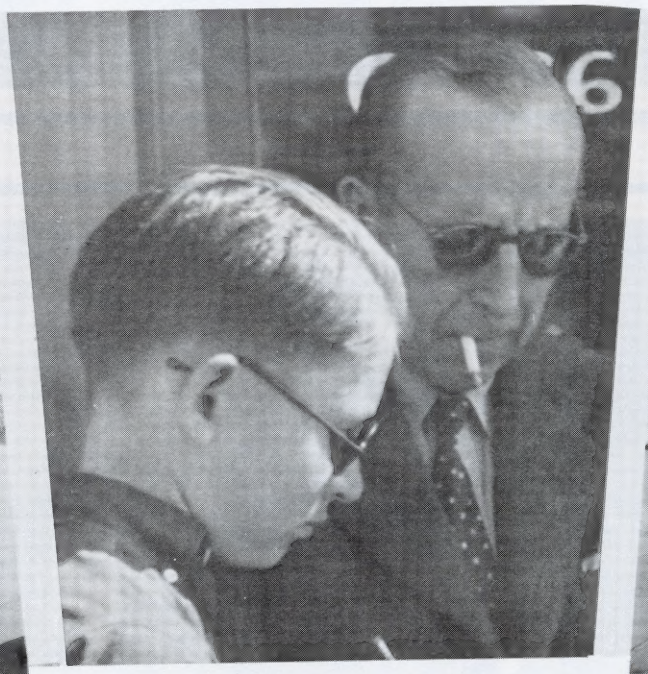
COLLECTION OF UNPUBLISHED CANDID CAMERA PHOTOS

It was an era of pratfalls and puns! Most of these men are gone now, but they left us a wonderful legacy of laughter. Looking at these never published photos, taken so many years ago, should evoke a smile — and happy memories. Some became movie immortals — others remained supporting players whose faces were more familiar than their names. But all contributed to that wonderful age of comedy.

In a future issue we'll run their female counterparts, the great funny ladies.



Eddie Cantor



Charles Butterworth & young fan, Lee Graham

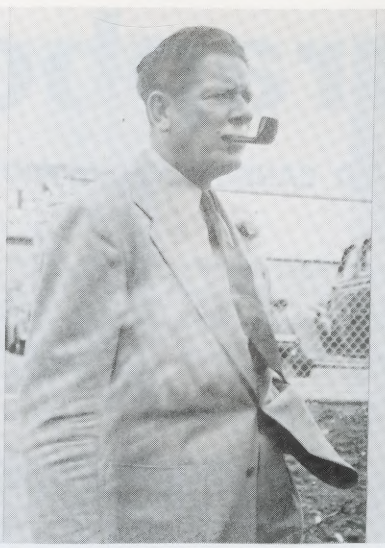
Hugh Herbert

Charley Chase

Jack Benny

Bob Hope

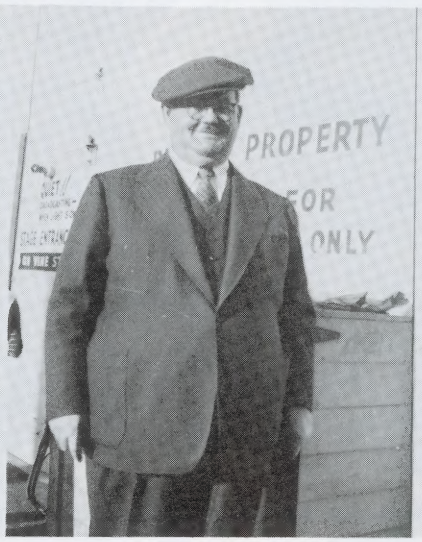
Jack Oakie



Bob Burns

Frank Morgan

Harry Langdon



Oliver Hardy

Andy Devine

Arthur Lake

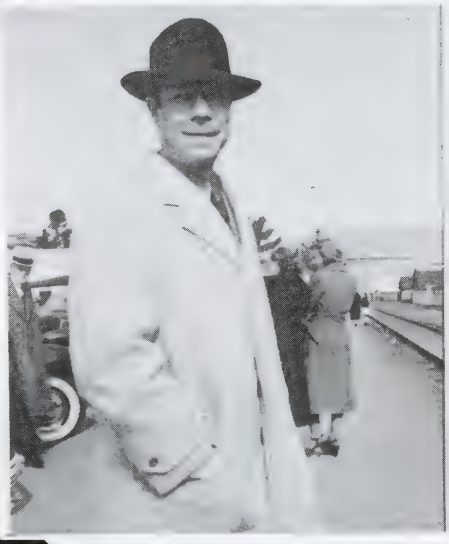
Edward Everett Horton

Ken Murray

Mischa Auer

Joe Penner

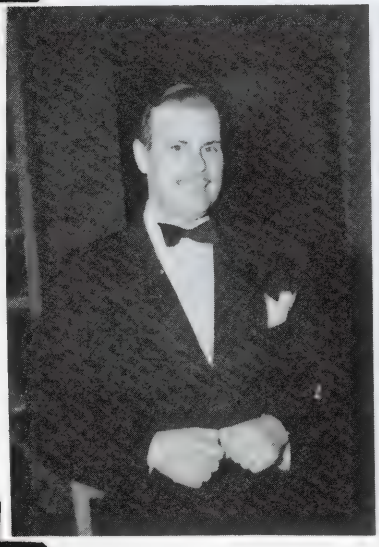
Harold Lloyd



Joe E. Brown

Edgar Bergen

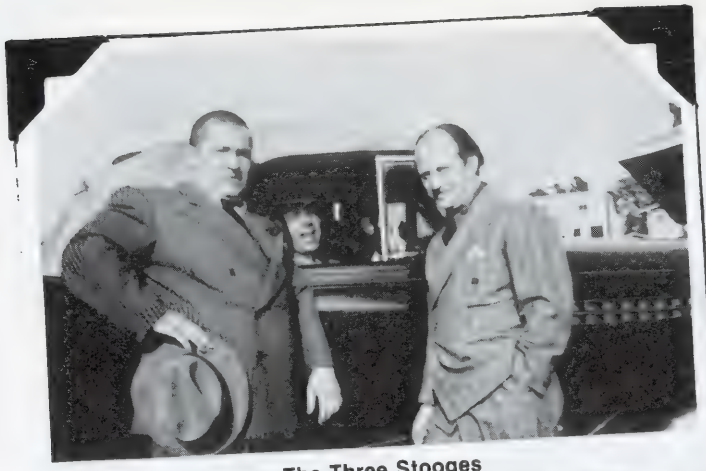
Arthur Treacher



Billy De Wolfe

Jimmy Durante

Charlie Chaplin



The Three Stooges

Harpo Marx

Roland Young with Douglas Fairbanks Jr.

Robert Woolsey & Bert Wheeler

Victor Moore

Stan Laurel

Charlie Chaplin directed two superstars, Sophia Loren and Marlon Brando in his last movie effort, "The Countess from Hong Kong" for Universal.

Meeting Charlie Chaplin at Beau Rivage

by Robert Kendall

The Beau Rivage Hotel, set on sloping green lawns, overlooking beautiful Lake Lausanne, Switzerland was where I met Charlie Chaplin in July of 1976.

Having spent the day at Lake Geneva, we decided to go to the Beau Rivage for dinner. The historic, world-renowned hotel is over 100 years old. Yet, it maintains it elegance of another era. And nowhere is this more in evidence than in the high-ceilinged main dining room, with its towering pillars, crystal chandeliers, and huge picture windows overlooking the magnificient Lake Lausanne. The buffet dinner was one of the most elaborate I have seen anywhere, and dinner guests were wearing formal attire.

A head waiter whispered, "Ill tell you who is here tonight if you won't mention it to anyone—"

"Of course I won't," I assured him, "who is here?"

Knowing the Beau Rivage is a favorite hotel of film folk the world over, a favorite spot of Liz Taylor for her honeymoons, I wondered who it could be.

"Charlie Chaplin is here tonight," he said softly, his head turning in the direction of where the most renowned film personality of all was seated.

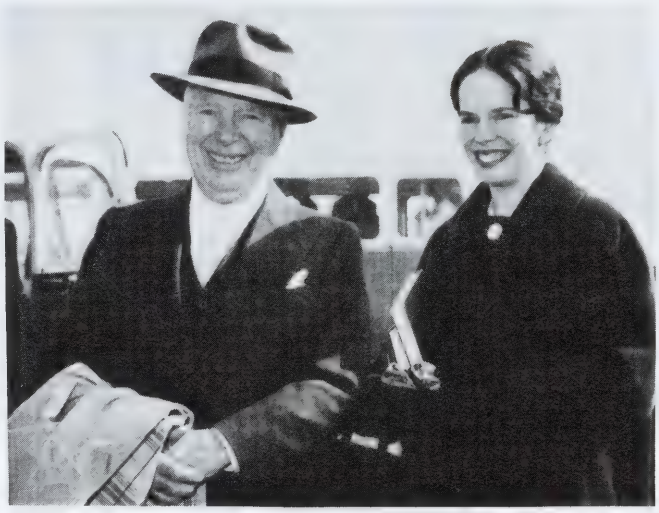
"Thank you," I told him quietly.

"When you are at the buffet table you might glance his way—and you can see him."

When the waiter had gone, I went over to speak to Charlie Chaplin. Explaining to him, I was a writer for film publications. I told him how much an interview with him would mean to me.

Oona Chaplin was gracious and seem delighted with the prospect of a story concerning her famous husband. I studied Charlie Chaplin closely. He had white hair, smooth skin and clear, sensitive eyes. He was wearing a black suit, white shirt, and black tie. If there was one outstanding quality I would say I observed at first glance, it was fierce determination. Also, he was a sensitive, thoughtful man. When I told him I didn't want to write anything but a positive story about him, he said quietly, "thank you."

Chaplin's parents were both in vaudeville on the London stage, and Charlie explained, "I suppose it was the most natural thing in the world for me to follow in their footsteps."



Charlie Chaplin and his lovely wife Oona are shown arriving from their Swiss home for a festival of Chaplin films in Paris.

His mother, Lily Harvey sang and danced in various troupes, while his father, a baritone, appeared in British music halls.

"When I was only five years old," he reminesced, "my father pushed me out on the stage to sing the song he'd taught me. Even though the stage light glare bothered me I sang with all my might."

"And then?"

"The most wonderful thing that can happen to any performer," he beamed, "happened to me. They were cheering and applauding me on, showering me with coins."

Work was necessary for Charlie to keep living. And as he continued working the London music halls, his fame grew.

London theater goers were enchanted with Charlie's imitation of Sir Herbert Tree. However, one of the most amazing facets of his fabulous career came when he played the Channel Islands where necessity forced him to resort to pantomime routines to make himself understood.

"The universal language of pantomime saw me through," he smiled. And the world has been smiling with Charlie Chaplin ever since, as he resorts to outlandish pantomime routines that entertain audiences around the world.

When Chaplin came to the United States in 1913 on tour, Mack Sennett signed Chaplin to replace Ford Sterling. The salary was $150 a week.

"The Tramp" in 1915 established Chaplin as a star. "The Kid" with Jackie Coogan was a huge success. The films came out swiftly, and the audiences did too. "The Gold Rush", "The Circus", "City Lights", "Modern Times", "The Great Dictator", "Monsieur Verdoux", "Limelight", "A King In New York", "A Countess from Hong Kong" (1967).

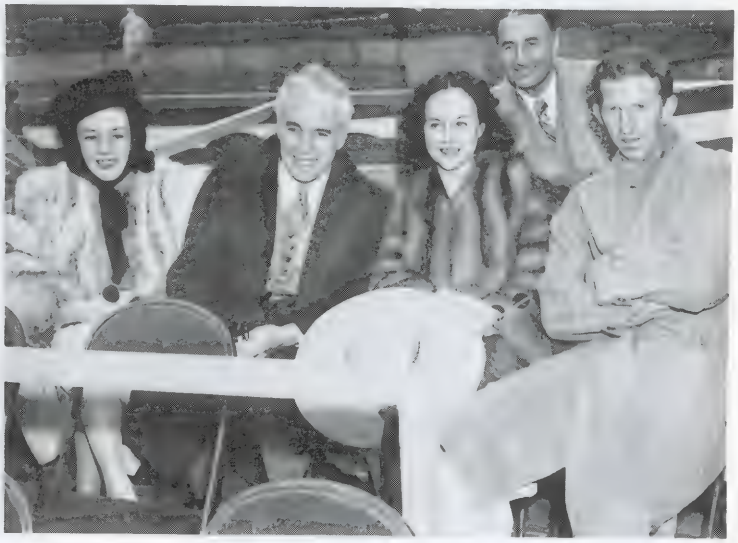
"I enjoy my life here," Chaplin nodded, "and thank you again for wanting to do a story on me."

The following night on the avenue St. Germaine, I saw Charlie Chaplin's name in lights over "Limelight". His films with their universal appeal, laden with laughter the world needs so desperately, are always playing somewhere. The name Chaplin will always be in the limelight.

New York...Charlie Chaplin, center, is shown being interviewed by press at his suite at the Waldorf Astoria Hotel

Charlie Chaplin, could not reach Japan in time to see the famed cherry blossoms, so the Captain of the liner served a "Suki-Yaki" feast under improvised cherryblossoms aboard ship en route to Japan.

Charlie Chaplin and his wife, Oona, say good-bye to screen star Ingrid Bergman as she leaves a dinner party in Charlie's honor at a hotel in Rome where he was made officer of the Italian Legion of Merit.



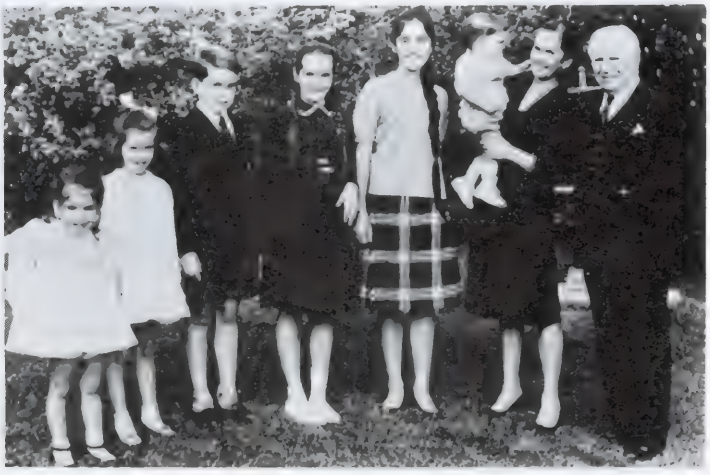
Charlie at Los Angeles Coliseum. Photo with Betty Chaplin (left, Charlie Chaplin, Paulette Goddard, Sidney Chaplin and Don Budge, tennis champ.

Charlie and Oona take a stroll down memory lane in London's Old Kent Road on a sentimental journey to Chaplin's birthplace after completion of "Countess From Hong Kong".

A parade of Japanese men dressed like Charlie Chaplin parade through the Ginza district of Tokyo in connection with the showing of a Chaplin movie in 1934.

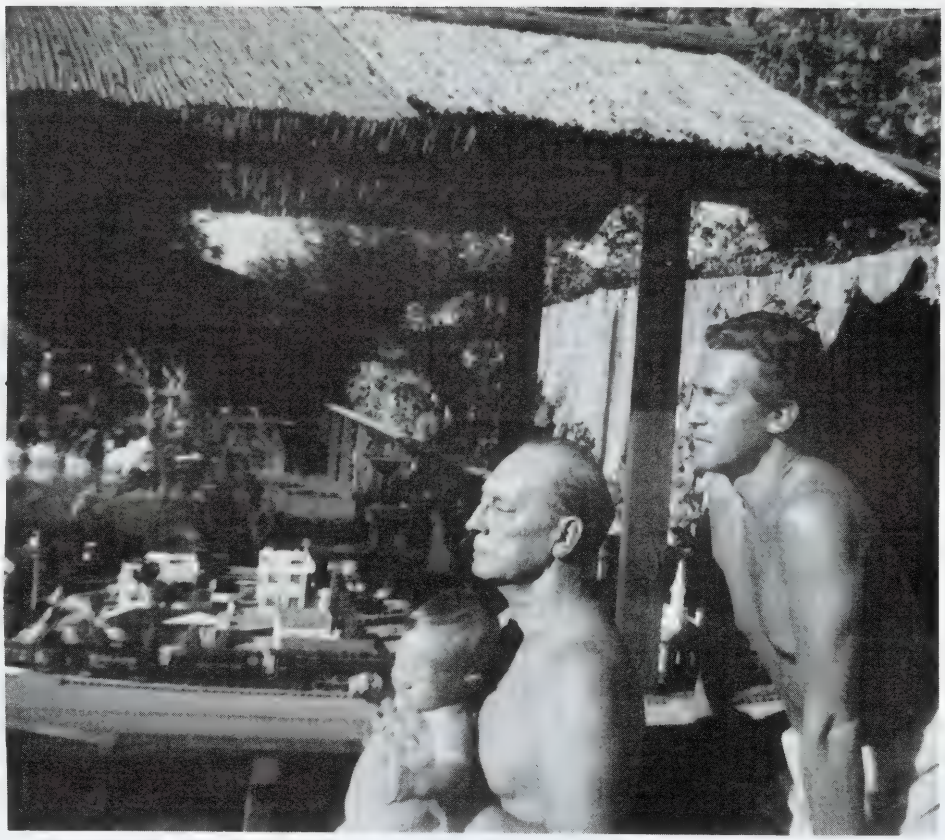
Actress Claire Bloom curtsies as she is introduced to Princess Margaret by Charlie Chaplin at world premiere of "Limelight" in London in 1952.

Charlie and Oona had good times together.



Gathering of the Chaplin clan for Christmas at Manoir de Ban, in Switzerland. Left to right, Anette, Jane, Eugene, Victoria, Josephine and Christopher; Geraldine and Michael were in London.

Hollywood's Big Four: (Left to right) Samuel Goldwyn, Charlie Chaplin, Douglas Fairbanks, and Mary Pickford.



The story's author, actor James Karen, with his son, Reed, and Buster Keaton in the comedian's back yard with his beloved toy trains.

My friend Buster Keaton

by James Karen

When Lee Graham called me about two months ago to ask me to write something about Buster Keaton from a friend's viewpoint, I was most flattered. Just to be considered a friend of the great Keaton is really something! I thought I'd just knock out a couple of funny anecdotes and tell a little about how grand it was to work with a genius. That ought to be easy, because there were so many jokes and he was, in truth, the only bona fide genius I have ever known personally. As the weeks went on and I thought about Buster more than usual as I went about my life, it got to be a more complicated project than I had thought. Truth is, never a day goes by without my thinking of Buster, ever since I first worked with him back in 1957. He was the greatest single influence in my acting career and I loved him so dearly as a superb human being, that memories keep popping up and I am finding it difficult to cull them. And it isn't only Buster. There's his wife, Eleanor Keaton, who made it possible for this very impractical genius to function the last 25 years of his life in a very practical business. Many of us who knew and loved them both often wonder what Buster's life might have been had Eleanor been around 15 years earlier. I believe Buster might never have been tricked out of his studio contract and bugged down into MGM's corporate swamp, which certainly ended his first great popular creative period. But Buster's ups and downs have been reported in great detail in several full length biographies. Suffice it to say that when we tried to book Buster Keaton on the strawhat circuit in the spring of 1957, a great number of the bookers who were approached expressed great delight in learning that Keaton was still living despite the fact that he never stopped working completely at any time in his career. A career that started with the family act, "The Three Keatons", back in 1890's. Buster *had* to work. He *had* to create. He would stage a still photo that I was trying to take of his dog, Elmer the St. Bernard, my baby son, Reed, and himself, with just as much care as I'm sure he devoted to photographing a scene with his train, "The General", chugging past toy union troops. He was really always thinking about life in film. He could sit for hours in front of his TV set down in the game room while dealing out bridge hands. The other three players are long since gone movie moguls, and while he took enormous sums of money away from them (he always kept score for these ghostly games), he would call shots on old movies being replayed, and he would restage and re-edit them in his mind to make them better. He would charmingly direct home movies for a little boy who lived next door in Woodland Hills.

Buster in one of his early roles.

This was the same little boy who came to the Keaton door one evening, and when Eleanor answered his ring he said, "Mrs. Keaton can Buster come out and play?" The odds are Buster took him out to play with the electric trains for a while. Bus never tired of trains. The last batch he built came out from the kitchen, ran the length of the pool alongside a fence, then curved over a trestle to a round table and delivered drinks and burgers to the waiting guests. I never failed to marvel that a man who had used real locomotives and railroad cars the way most people played with toys, seemed to get just as much pleasure out of the toy ones.

There was a most remarkable and memorable trait in Buster. If he was bitter about having been cheated out of many great creative years and works, as well he had a right to be, I never heard him say a rotten thing about the people who had done it. I'm still sore as hell at Schenck. I really don't think Buster was. He might have felt that he'd been foolish for not having played the business game properly, but I don't think he ever blamed anyone else for

Continued on Page 33

THE THREE STOOGES - *from soup to nuts*

By Scott Orbach

Moe, Larry and Curly see no evil', hear no evil, speak no evil.

For more than half of a century they have entertained millions of fans, starred in 190 movie shorts and 8 full length films, had classes taught about them and tens of thousands imitate them. *Who are they?* Why *"The Three Stooges"* of course.

The development of the Three Stooges is a mixture of the Howard brothers and vaudevillian staging and many were to play a part in their success.

Moe Howard (born: Horowitz), born in Brooklyn, New York, in 1905 was an actor from early childhood. He is credited with the creation of "The Three Stooges". At age nine he ran away from home to perform on a Mississippi riverboat. Although Moe found the riverboat interesting, he decided to join with drama troupes traveling around the country performing serious plays and even Shakespeare.

In 1917 Moe joined with his brother Shemp. *Shemp Howard* (born: Samuel), was born in New York, N.Y., March 17, 1901. Moe and Shemp teamed together forming a blackface vaudevillian act lasting for six years. In 1923 they joined with Moe's boyhood friend comedian *Ted Healy* and a man named *Kenneth Lackey* (born: 1902) to whom Healy was giving a start. This arrangement lasted for five years when they were joined by Larry Fine in 1928.

Larry Fine born in Philadelphia in 1911, started acting at an early age. His first job was in a copy of Gus Edward's schoolroom act, playing the part of the sissy. Over a period of time he moved up to an act called "Haney Sisters and Fine," and it was here that Larry was discovered for the Stooges act. The group was now billed as *Ted Healy and his Stooges.* They toured the vaudeville circuit and were starred in several Broadway revues, including Earl Carroll's Vanities. After performing in the Vanities, Kenneth Lackey decided to return home to become active in local politics.

The Talkies Arrive

Movie talkies started a new era so Healy and the Stooges headed for Hollywood and were signed for the 1930 Fox film, "Soup To Nuts." Although billed as a solo act, Healy performed with his Racketeers as they were now advertised. The Racketeers were Moe, Shemp, Larry and a new face, Fred Sanborn. In this movie the Stooges were parttime firemen who helped Healy to break up a "swanky" party.

After the movie "Soup To Nuts" Healy and the Stooges returned to vaudeville. Then the movies beckoned again.

Healy and the Stooges continued performing on vaudeville stages for another year and added a new actor, Jerome "Curly" Howard. Born in Brooklyn, New York in 1911, Curly was just a stage hand errand boy who ran out and got cokes and sandwiches for the performers. When Shemp signed with Warner Brothers they needed a new member. Moe said, "Let's break in my brother" and they did.

Their Movie Career

In 1933 Healy and the Stooges were

signed by MGM Studios. They were used together and separately in a group of films and experimental color shorts. One of the films was the 1933 production "Dancing Lady" starring Joan Crawford, Clark Gable and Franchot Tone. In this film Healy played the right-hand man of the stage manager, and the Stooges played the part of musicians.

Shortly after "Dancing Lady" was released, Healy and the Stooges decided to go their own ways.

In May of 1934, the Stooges did their first short for Columbia titled "Woman Haters." Spoken in rhyme, it featured the stooges separately. Top bill went to Marjorie White, with Moe cast as "Tom," Larry as "Jim" and Curly as "Jack."

The second short "Punch Drunks" was credited to Howard, Fine and Howard. The Stooges third short, "Men in Black" was nominated for an Academy Award. It was this third short, a spoof of "Men in White" that apparently ignited the Stooges. Jules White producer, commenting on a critics review of "fair" said, "Boy was that reviewer wrong. It opened here at the Carthay Circle Theatre, the biggest and best in L.A. "Men in Black" not only went over big, it got the Three Stooges their contract with Columbia." A contract for eight shorts a year.

Like all performers the Stooges needed a group of good men to write and direct their films. Del Lord a former Mack Sennett veteran relegated to the job of selling used cars was contacted by Jules White. He turned out to be just what the Stooges needed, and along with El Brendel, Charley Chase, Andy Clyde, Charles Lamont and a few others directed them through 1949.

During 1938 and 1939 most of the shorts were directed by Charley Chase. Unfortunately, this combination died with Chase in 1940.

Moe, Shemp and Larry show their interest in Sheila Ryan from the film 'Gold Raiders.'

Over the next four to five years the Stooges shorts were directed by Del Lord, Jules White, Hugh McCollum, and in 1945 Edward Bernds. From 1945 to 1952 Edward Bernds and Jules White.

From 1934 through early 1947 Curly Howard the third Stooge who acted in almost 100 shorts is usually credited with being the best of the Stooges. He brought a certain extra spark and enthusiasm to the films. After Curly was forced into retirement by a stroke, Shemp Howard took over the role of third Stooge from 1947 to 1955 and made more than 75 shorts. Frequently these movies redid old plots and stock footage was increasingly used. When Shemp died of a heart attack on the way to the hospital in 1955, the Stooges again needed a third partner.

Joe Besser an experienced comic who had performed in vaudeville and film for over 30 years easily assumed the role of the third Stooge. Joe was born in St. Louis, Missouri and started out as an assistant to Thurston the magician at age 15. Working the best theatres, he teamed up with "Alexander and Olsen" (the brother of Ole Olsen) and performed in "Hellzapoppin." The team of Howard, Fine and Besser made 16 shorts before their contract with Columbia ran out. The last ones produced in 1957 were released as late as 1959.

Supporting Actors

Besides the Stooges themselves, there was a small group of actors and actresses who frequently appeared in the shorts. Vernon Dent, Bud Jamison, Symona Boniface and Christine McIntyre, also Kenneth MacDonald, Gene Roth, Emil Sitka and Phil Van Zandt. Each and every one of these talented performers were a great asset to the popularity of the films.

Originally the Stooges had a budget of $27,000 per short, and a running time of 18 minutes. However, after World War Two both were reduced and the shorts lasted about 16 minutes. In 1957 Columbia did not renew the Stooges' contract. The Stooges had made a great deal of money for Columbia from 1950 to 1965 (with the exception of one year) and were in the top ten of money making shorts. However Columbia decided to discontinue their shorts division.

Was It The End of "The Stooges?"

With no contract the Stooges found themselves unemployed. Larry and Moe wanted to go on a personal appearance tour. However, Joe already had a contract

Continued on Page 44

Curly, Joe, the newest member of the team is seen here in the feature film "The Three Stooges in Orbit."

The Stooges gaze the wrong way in this scene from "Stop! Look and Laugh."

Laurels for Laurel

By Lisa Mitchell
Illustration by Sam Kirson

BETWEEN Hollywood and downtown Los Angeles, a little south of Sunset Boulevard, there is a series of stone steps leading up a hill on the west side of Vendome Avenue.

They haven't changed much in over four decades, and, with imagination blocking out adjacent houses, are still recognizable as the steps that played nemesis to Laurel and Hardy's bungling piano movers in their 1932 Academy Award-winning movie, *The Music Box*. The boys, you may recall, were trying to deliver a wooden-crated piano to the house of blustering Billy Gilbert—at the top of the stairs.

Many times in recent years, I've driven by those terraced steps. Quite a few times, I've climbed them—making Stan and Ollie come alive again, heaving and ho-ing again, beside me.

When we met in 1956, I was sixteen and had already been obsessed with Stan Laurel since I saw my first Laurel and Hardy picture when I was a little girl of eight.

It was at a theater called The Laugh Movie which was over on Western Avenue in those days. Every Sunday, like churchgoers, my father and I went there until the theater changed management and stopped showing comedies. That first time, in 1948, I saw *The Flying Deuces*, and had to crawl out of my seat, doubling up, gasping and sputtering in little circles down the aisle or I knew I'd burst. And even from the start, although I loved both members of the team and certainly appreciated Oliver "Babe" Hardy, for some inexplicable reason it was to Stan that I gave my whole heart.

By the time I was thirteen, the Laurel and Hardy two-reelers and features were appearing on television and I sat mesmerized, watching everything, at any hour, memorizing dialogue and even the musical background themes. I drew endless pictures of the Laurel character and made greeting cards for my parents, signing them, "Your loving daughter, Stan." I was the only girl I ever knew who went around doing Stan Laurel impressions—and this, many years before the nostalgia boom brought a resurgence of interest in the comedy team. In the 1950s the rest of my class was rocking with Elvis, so I was known around school as "the Laurel and Hardy weirdo."

By 1954, I was praying; literally beseeching God Almighty to arrange a meeting with the man himself. Then, in 1956, I read that Stan had suffered a stroke the previous year and was quietly recuperating at his home in Santa Monica. I sat down and feverishly wrote him the zealous letter of an idolatrous sixteen-year-old, and asked if I might please come to visit him, even though he was ill.

When the phone rang two weeks later and I heard the miracle with a familiar, gentle, North Country accent speak my name, I jellied at the knees and all the blood in my body rushed to my ears, hammering them to fire. That voice and those speech patterns I'd known by way of film sound tracks through half my life was now saying, "Thanks for your kind letter, dear. When would you like to come out and see me?"

He was living then in a small, one-story house on Franklin Street, a few miles from the ocean. It was pretty and bright, set back among flowers on a well-tended lawn.

What was I expecting as I stood there on the porch, holding the Stan Laurel watercolor I'd just painted for him? What would my idol look like only two feet away from me in harsh sunlight, after more than twenty years and much illness since he'd made the last movies from which I knew him? And—to what extent was he crippled by that stroke? I rang the bell.

When Stan Laurel opened the door, the biggest surprise was simply that he looked so intelligent. The movie Stanley, with the sleepy eyelids and bristly, straight-up-standing hair, though lovable to be sure, is none too bright. But here, on a perfect-weather-Sunday in July, stood Mister Laurel, hair all smoothed down and nattily dressed in a navy blazer and elegant striped tie. The clear, sky-blue eyes were those of the very smart. The eyes of the genius. The ears, however, belonged to both worlds, delightfully bridging the remembered film character over to new friend.

He looked his sixty-six years, but he looked great—vivacious, alert and British-country-gentleman handsome. The most pronounced evidence of the stroke was a partial paralysis on his left side, which made him walk very slowly, with a slight limp. The energy of his smile fairly crackled the air.

Throughout the rooms were Stan's mementos from a long career of making movies in America and appearing on the stages of Europe. He took pleasure in showing me things he loved and explaining their significance.

Stan and Ollie from Hal Roach's Men O' War *(1929) and the two cutups from a studio shot*

"How do you like my rat?" he asked, gesturing to the life-sized, realistically crafted, bronze rodent on his desk. It turned out to be the prized symbol of an old British theatrical club known as The Water Rats. "You see, 'rats' spelled backwards is 'star!' " He introduced me to his scaled-down "grandmother clock, who's just too small to be a grandfather," and proudly showed me the guest notebook with all the penned tributes to him from his fellow actors and comedians.

A practice was initiated that first day that continued over the years through most of our subsequent visits; something I still regard as an almost sacred privilege. I sat there with Stan in his living room and together we "played Laurel and Hardy." We reenacted scenes from his movies in which I'd take Stan's old parts, he'd do Hardy's, and I'd hum the old music themes. He loved it when I'd go into "the Stanley walk" up and down across the room—something he could no longer do since the stroke. Sometimes we'd have an appreciative audience of one: Stan's Russian wife, Ida, a blonde woman with a large, smiling face, who adored Stan.

Not long after I met Stan, Babe Hardy suffered a stroke which left him totally incapacitated. Just prior to this, at the advice of his physician, he had lost a tremendous amount of weight—far too quickly, in Stan's opinion. Stan, who hadn't seen his old partner without girth, imagined that "he must look like a bloomin' weepin' willow!" Then came the stroke and Stan speculated about the effect that the rapid weight loss might have had in contributing to Babe's now tragic condition. In August 1957, Oliver Hardy died and the team's entertaining days were officially over.

But Stan kept "the boys" alive in many ways. Often, when I went out to see him, he played some of the huge old recordings of the routines from their appearances in Britain. As enjoyable as these were, they paled in comparison to the glory of watching Stan's expressions as he listened to them; of hearing his sudden, raucous, high-pitched laughter explode as he relived the antics of those two dear characters he so obviously loved. I think Stan was able to be an expert performer as well as his own objective audience because he believed his comedy talent to be so innate—such a gift from the gods—that he could be quite detached about Laurel and Hardy's skills whenever necessary.

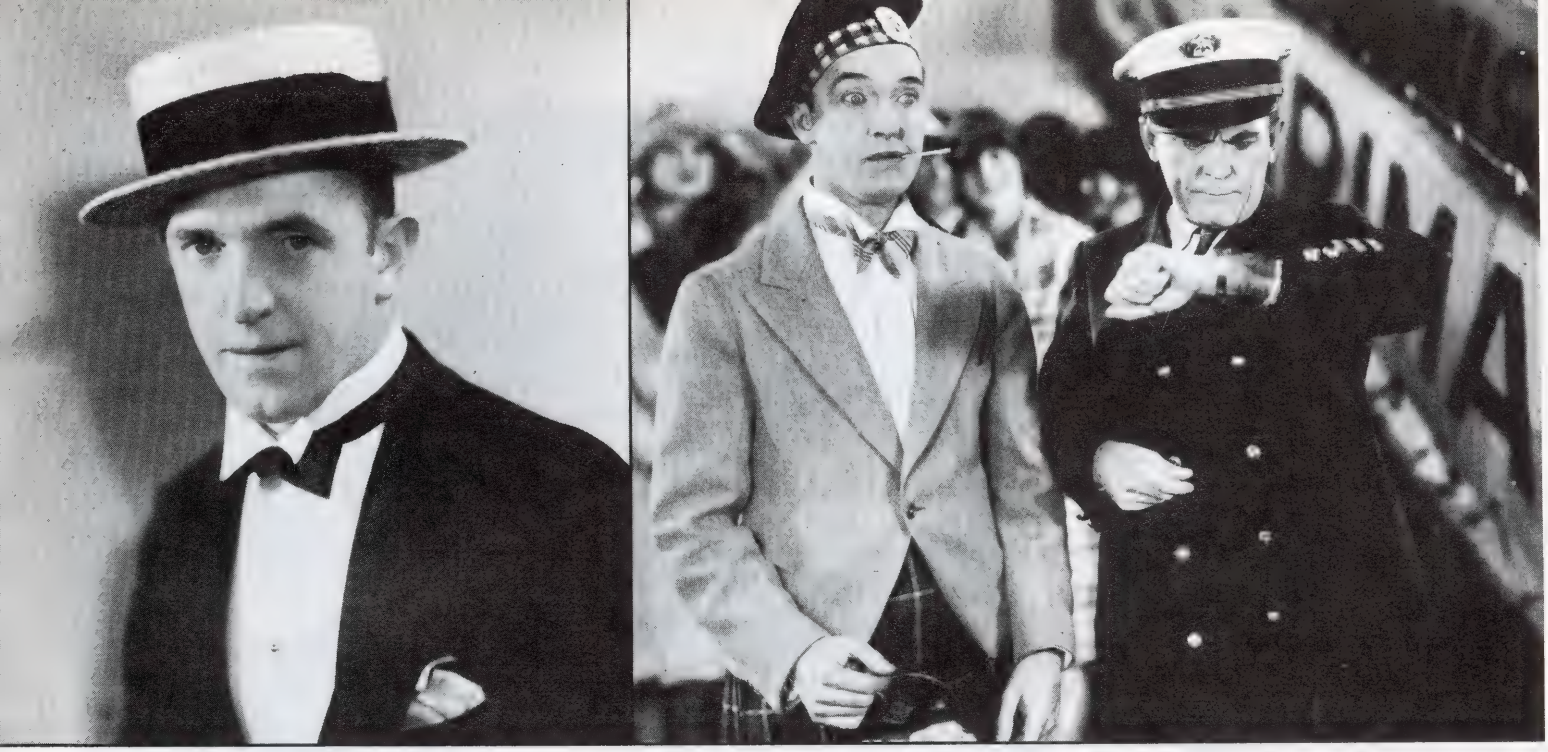
This was born of his having long been the brain behind the comedy we saw on the screen. For in the old days, it was always Stan who remained at the studio, hours after the day's shooting was over, to edit the previous footage and to map out the next day's gags.

Stan told me that he arrived in this country on a cattle boat in 1910 with companion English music hall comedian Charlie Chaplin. The tribulations of their early days in New York could have been right out of one of their comedy two-reelers:

"The first night in our hotel, I put my shoes—my only pair—outside the door, expecting the porter to polish them, as that was the custom in Europe. Well, this being New York, I never saw the shoes again. I had to go to the theater all dressed up, and wearing my bedroom slippers!"

Stan used to watch his old movies on TV along with the rest of us fans, but he was sorely distressed by the way they were so meaninglessly edited. The fact that those once carefully timed gags were having their precision cut out from under them pained Stan to the point of his being willing "to go down to the television station and edit them for free." But sometimes the old gags would seem too slow and drawn out for his current taste and these scenes he could not bear to watch at all.

The son of theatrical parents, Stan had always been a stickler for perfection and had worked hard at his craft, ever since he was nine years old in



A dapper young Laurel and a scene from a 1926 Hal Roach film, Putting Pants on Philip

England, giving performances for the neighbors in his father's attic. But beyond the sweat, of course, was the blood: the comedic genius that gifted the world with tender, silly, wise, hilarious, poignant films.

When I first met him, he told me that neighborhood children who watched his old two-reelers on television had learned which was the Laurel house, and often came ringing his bell. Stan said he'd open the door to find some little kid standing there, staring up right at him, asking if Stan Laurel was there, never connecting this "old man" with that nimble, young character who lived inside their TV sets. "He's not home now, dears," Stan would patiently tell them, believing he was relieving the children of disappointment. "He's away at the studio, making the pictures, but I'll tell him you came by."

When I began college, I attended classes at night and acted in films by day—not the smoothest road to academia—and Stan's encouragement helped me to persevere. Schooling was "very sensible, Lisa," he wrote in a letter to me. "No matter what business you will eventually follow, education is very necessary and important." He'd also stated in an interview in *Films in Review* that when he was young he had "neglected school because I got into show business at an early age. I didn't think education was that necessary, as long as I could count and read. But I was sadly mistaken and I've certainly regretted it."

After 1960, I saw many changes in Stan's life. More and more, he was being "rediscovered." His special guest notebook was almost filled by the names of the famous contemporary artists who had made their pilgrimages to visit him where he was then living at the Oceana Apartments. In 1961, he received his special Academy Award statuette, which he introduced to me as "Mr. Clean," and *Mr. Laurel and Mr. Hardy,* a biography by John McCabe, was published. Both of these events multiplied Stan's fan mail like Mickey Mouse's water buckets in *Fantasia.*

Around this time he started having hemorrhages in his eye, yet he still insisted on answering personally every single letter that crossed his orderly little desk, and conserved whatever sight he could for the task. Visitors, fans and just plain curiosity seekers were coming, totally unannounced, in ever-increasing streams to his door. Stan graciously permitted these interruptions, which made him further behind on the mail and tired him greatly.

Because of the eye condition, he had to wear a patch during this time. ("Now I know how Lord Nelson felt!") Stan was also a diabetic, which I learned when I once brought him some sweets. "I can't have any candy, dear," he said—waited a perfect beat—then whispered the conspiratorial aside: "I'm *diabolic,* you know!" If he was indisposed, he'd say, "I'm just so busy! I have to iron my bra and peel the olives." There was no situation, however grave, that wasn't lightened by a touch of Stan's unique humor.

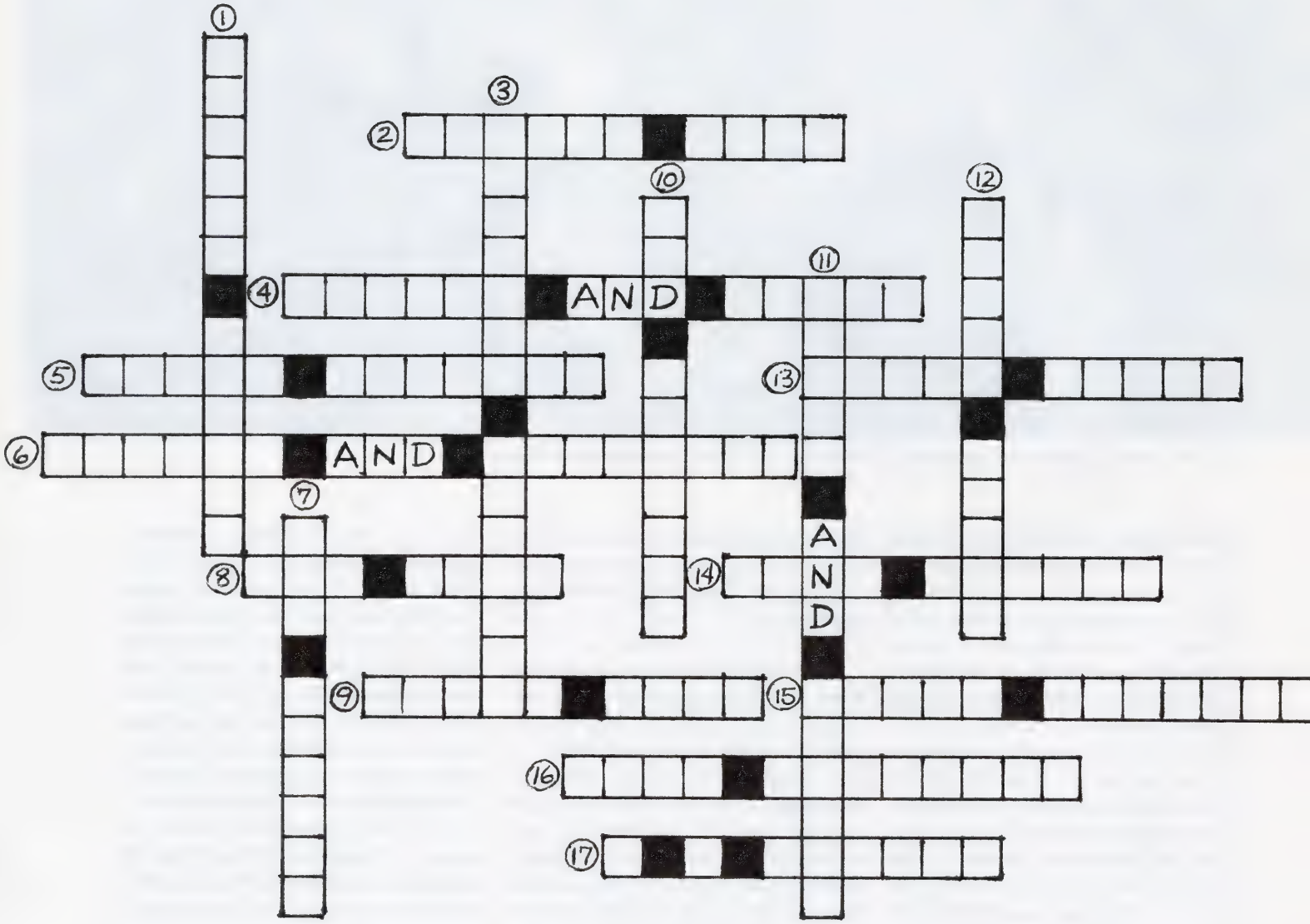
Even though we saw one another in person, we continued a steady postal correspondence. And, in the years following his seventieth birthday, Stan's letters to me spoke more frequently of his doctor appointments, of being under the weather, of hoping to see me just as soon as he was feeling a little better. Of course, he hadn't been in really good health for years—even before the stroke—and I suppose I knew that the Stanley body was now getting ready to join the Ollie one. (No doubt to drop his angel's harp right on his old partner's foot, as the Paul Conrad cartoon would later suggest.)

In *The Comedy World of Stan Laurel,* John McCabe reported Stan's last words, which tells us that even going through that experience, in that condition, his comedic eye was not dim, nor his humorous perspective abated.

"I wish I was skiing now," Stan said to the nurse about to inject him.

Continued on Page 37

COMEDY QUIZ BY GARY CRANDALL



Just for chuckles we've listed some of the outstanding comedies through the years. See if you can fill in the comedy star (or team) of each film listed without taking too many pratfalls.

The hilarious answers are on page

1. The Navigator
2. Mr. Hulot's Holiday
3. The Gold Rush
4. The Music Box
5. I Love You, Alice B. Toklas
6. -----And-----Meet Frankenstein
7. Shakiest Gun in the West
8. The Paleface
9. The Secret Life of Walter Mitty
10. Excuse My Dust
11. The Maltese Bippy
12. The Nutty Professor
13. Play It Again, Sam
14. Young Frankenstein
15. The Last Remake of Beau Geste
16. Duck Soup
17. Never Give a Sucker an Even Break

Movie Quiz Answers on Page 39

Lou Costello and Bud Abbott: a well-oiled comedy machine packaged in precise routines.

Bud & Lou: right team at the right time

by Lisa Mitchell

Not long ago, when the movie, "Abbott & Costello Go to Mars" was listed in the New York Times television section, the accompanying comment was, "And about time!"

In spite of an insatiable hunger for films of the 40's, clearly, an Abbott and Costello revival is not abroad in the land. Only the children (always their most loyal audience) still can be counted among the faithful, buying old posters and stills of them. "They're very big with the kids right now," says Bob Colman of the Hollywood Poster Exchange, "but then so are the Bowery Boys, or whoever's old pictures are running a lot this season on Saturday - morning TV."

But among adults, exposing their films - even the best of them - on television has not done for Abbott & Costello what it has for the Marx Brothers and Laurel and Hardy. No rediscoveries by the nostalgiaphiles; no revaluations by cineastes beetling their brows in search of hidden meanings in their work. As a matter of fact, in seven out of ten books about the movies in which they should have been included (just plain historically, if nothing else), their names aren't even in the index.

And yet, there was once a time when an audience started laughing as soon as the Universal trademark flashed on the screen. A time when radio-listening adults from all walks of life loved them madly, all across the nation. Never the world, though; they were never international household words like Chaplin or Laurel and Hardy. Their less subtle characterizations and situations did not have that kind of universality, largely because they relied so heavily on specific language, on untranslatable word plays. They were root-bound and packaged in precise routines of patter and punch lines, straight out of — and peculiar to — American burlesque. For these and similar reasons, their appeal had a time slot, too. Abbott and Costello's popularity peak can be neatly pigeonholed to the 1940's and particularly to the war years.

But today, here and now, riding mostly on the crest of his own enthusiasm, Bob Thomas has given us an illuminating biography of two men as individuals and as a team. Thomas, at once passionate enough to entertain and objective enough to be credible, evaluates their work, assesses who and what made them click together, and how they were sundered. He takes sympathetic looks where appropriate, and hard, cold ones where necessary.

He admittedly owes a great deal to Eddie Sherman, Abbott and Costello's long-time manager, who supplied much of the important, inside material about their career and told many of the stories which reveal their personality traits. Then, armed with this booty, Thomas interpolates a lot of the information into dialogue form. This device, along with his evocative, energetic prose (as in the chapter pungently describing what burlesque was like), makes the reading just zip along with the zing of a rapid-fire Abbott and Costello word routine.

Each was born in New Jersey, each married a dancer met on the burlesque circuit and each traveled through Depression America, learning his craft before becoming half of a team.

William (Bud) Abbott worked briefly in the circus as a youngster, then got into burlesque first as treasurer, then as manager, finally as straight man to an unending parade of divergent comics. His sister, Babe, was a talking woman," the female equivalent of a straight man, and his first cousin was Al Golden, "generally acknowledged as the best straight man in the business. Bud listened closely to his cousin's instructions. . .Everyone in burlesque agreed that Bud Abbott would go far if he could only find the right comic to team up with."

Louis Francis Cristillo "studied Charlie Chaplin with worshipful envy," seeing some of his films as many as 25 times to memorize every gesture. In 1927, he worked for a short time in Hollywood as a stunt man (one of his jobs was doing Joan Crawford's falls in "Taxi Dancer"), but soon wound up starving. In making his way back home (sleeping in parked cars, begging nickels in the street), he bluffed himself into a St. Joseph MO., burlesque house as a comic. Here "he learned fast, soaking up all the expertise of comics and straight men who had been in the profession since the turn of the century," but he never lost sight of his main ambition: "to return to Hollywood a star."

It was from the wings of the Eltinge Theater in New York that Bud and Lou first started observing one another,

each playing the same bill with a different, unsatisfactory partner, until one night, over sandwiches at Rueben's, Lou suggested they team up. They rehearsed tirelessly, honing and polishing their individual skills into one precision machine. "Theirs was an equal partnership," Thomas opines, "though few people realized it — not even Bud and Lou."

Bud was easygoing, taking paths of least resistance, content to stay in burlesque forever. Lou was impassioned, impetuous, with high-voltage ambitions. He so fervently wanted to move out of burlesque that, in order to convince a timid Bud to try a legitimate show, Lou offered him a percentage of his own salary. They played Loew's State in New York, became regulars on the Kate Smith Radio Hour, got rave reviews in the Broadway show "The Streets of Paris" and starred in their own radio program. They were becoming known throughout the country and the money was big. Casual gambling became steadily more compulsive and destructive, and so did their relationship. Their attitude toward each other had formerly been "one of mutual need and protection," Thomas writes. "Now success was theirs, and the stresses were materializing like tiny cracks in a Chinese glaze."

At last Lou's dream was to be realized as they came to Hollywood for an appearance in Universal's hodge-podge "one Night in the Tropics." When Abbott and Costello turned out to be the best thing in it, the studio cast them in a timely movie of their own, "Buck Privates," and it made them stars. They did four pictures in a single year and by late 1941 were voted by the theater owners of America as the No. 3 money-making stars.

As they made their strings of successful B pictures, Lou began cajoling and bribing studio executives and manager Sherman to cater to his infantile whims: He wanted a dressing room like Deanna Durbin's or he wouldn't "be funny" on the set. He wanted so-and-so to play cards with him or he wouldn't show up for work. Saddest of all, he threatened to break up the team unless Bud gave him 60% of "the movie dough" to make up for the one time Lou voluntarily gave Bud the lion's share when they left burlesque. Bud compiled.

Soon their once-careful work habits took second place to the ubiquitous poker games on the set. They hardly ever looked at a script and Lou refused to do more than one take. They kept repeating the same ancient routines in picture after picture — many of which were also heard on their radio show and in their frequent personal appearances.

Despite all that, their popularity really started waning only with the

Abbott and Costello

advent of the 50's, and then it was probably more because of the times than the team.

During the chaotic war years when nothing on earth was dependable, it was wonderful to know Abbott and Costello's familiar routines would always be there, comfortingly predictable. Even President Roosevelt himself begged for their famous "Who on First?" one more time. But by the 50's, with a blander world, a new world with television, fresh entertainment was necessary. Jerry Lewis was zanier; Dean Martin was handsomer, could sing and got girls. Only the new generation of children still rollicked as Abbott and Costello got "Lost in Alaska" or would "Meet the Keystone Kops." Children identified with them.

But it was a child's concept of an adult; a slick, raspy-voiced know-it-all, constantly battering, bullying his child-buddy, forcing the little one to go where it was scary. Lou was still "ba-a-a- d boy," turning his tiny mouth into an upside down U", bellowing, wheezing and speechlessly sputtering like Jack Benny's Maxwell when he was afraid.

But the child-men were growing old and tolls had been taken. There had been years of illnessnes. Bud suffered from epilepsy and drank heavily in his escape from fear of seizures in the night." Lou had rheumatic fever, a gangrenous gall bladder, a damaged heart. There were tragedies, such as the drowning of Lou's one-year-old only son. And, no matter how much money they earned, it was spent faster than it came in. Big homes in the Valley. Lots of cars. Although they had met Frankenstein, Dr. Jekyll and Mr. Hyde, the Invisible Man and the Mummy, their ultimate nemesis was the man from the IRS. Both Bud and Lou had earned millions and wound up penniless due to insurmountable tax problems (which Bud aired in public) and, of course, massive gambling debts.

Thomas is a gentleman. After making us privy in some unflattering sides of Bud and Lou, he takes special pains to spotlight their virtues. They were unfailingly supportive to one another when they were sick. They worked doggedly for the war effort and for peacetime charities and gave unstintingly of their money to anyone in need.

But the end of the book is full of sad truths. We cringe as Lou goes McCarthy-happy, demanding "loyalty oaths" from everyone around him. We are embarassed hearing Bud's newspaper plea for 50 cents per fan to help him meet his tax.

They did TV and made a few final regrettable movies together. Then they split up forever, working separately and a little with other performers as new foils. Lou died in 1959, Bud in 1974. It was all over.

Or was it?

Bob Thomas suggests their greatest contribution was in keeping burlesque alive for future generations by recording it for posterity in their films. And Bob Thomas' contribution is in jogging our fingers to turn on the TV set next Saturday morning to have another look. Maybe we'll see something more there now, if only a moment, of our own, simpler selves ☆

STUDIO COLLECTORS CLUB

We know you'll love, the new movie memorabilia, films and collector's merchandise we are now presenting for the first time in our 1978 Fall issue.

Many of these items are **EXCLUSIVE** with the Club- and are not obtainable elsewhere. Prices are surprisingly low consistent with quality merchandise.

A peek into the new arrivals. . . Klackers just like the Studios use in wood or mirror, personalized with your name or?, exotic new Movie Pin-Up boards in pony, calf, zebra, leopard and tiger, simulated fur hides . . . MGM or 20th Century authentic Logo Framed mirrors, (a regular popular best-seller) Nostalgia Records, Originally drawn posters, Free Nostalgia Radio- Tape offer, Laminated Front Covers of HSM, a new Movie Film connection offering the best in Movie Films for home use, Free $300 Camera offer with purchase of RCA Video Disc Recorder (by special arrangement with an old established Universal City firm) . . . Don't forget our Back Order Index pages if there are any HSM issues you are missing . . .Gadney's New Guide of 500 pages filled with info about 1500 International Festivals and $750,000 in contests and special grants. . .2 years in the preparation. A great reference guide, due for fall printing. Place your order now as we predict it will be a sell-out.

Start checking the new exciting Collectables that await you on the following pages.

Nostalgically yours,
STUDIO COLLECTORS CLUB

COMPLETE INTERNATIONAL DIRECTORY OF

FILM and VIDEO FESTIVALS

Over $750,000 in Cash & Prizes!
Recognition for
Students, Amateurs, Professionals

— **FIRST TIME UNDER ONE COVER** — complete, up-to-date information on everything you need to know to enter **1500 SEPARATE WORLDWIDE EVENTS** in Film, Video, Audio, Photography, TV-Radio Broadcasting, Fiction/Nonfiction Writing, Poetry, Script & Playwriting, Advertising, Newspaper-Magazine Journalism . . .

Including: Contests, Festivals, Competitions • Grants, Money & Equipment Loans • Prizes, Awards, Honors, Project Funds • Scholarships, Fellowships, Residencies • Apprentice, Training, Intern Programs • Salons, Exhibitions & Sales Markets •

CROSS INDEXED — EASY TO USE (5½ x 8½ · 500 pages · softbound)

ORDER TODAY - WIN TOMORROW!
only $15.95 (U.S. funds)

RUSH check or money order, and $1.50 postage & handling to: FESTIVAL PUBLICATIONS, Dept. MM-2, P.O. Box 10180, Glendale, Calif. 91209 U.S.A.

14-day full-money-back guarantee on books returned in salable condition.

(LC No. 77-089041)
(ISBN 0-930828-00-3)

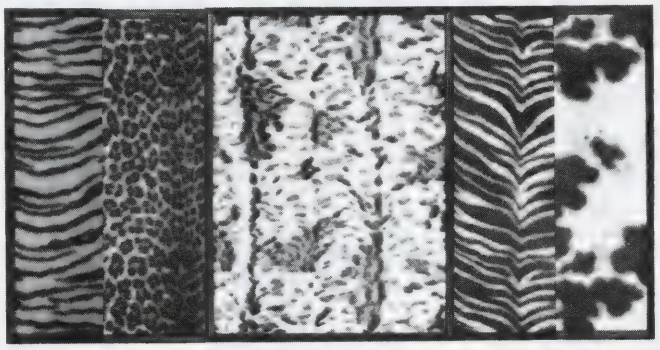
Studio Collectors Club
P.O. Box 5815 Sherman Oaks, CA 91413.

Send me _____ copies of CONTESTS, FESTIVALS & GRANTS at $15.95 each, plus $1.50 postage & handling.
I enclose check or money order for _____ total.

Name (print) _____
Address _____
City _____ State _____ Zip _____

California residents add 6% sales tax (96¢ per copy).

Exotic Jungle Movie Pin-up Boards



TIGER-LEOPARD-PONY-ZEBRA-CALF

Real conversation pieces. Handy pin-up boards — great for photo pin-ups, movie memorabilia, messages, etc. Simulated hides. Order all five.

- ☐ TIGER
- ☐ LEOPARD
- ☐ PONY
- ☐ ZEBRA
- ☐ CALF

FILL OUT ORDER BLANK

LARGE FRAMED
17 1/2 X 22 1/2

$4.95

Plus $2.00 packaging & mailing

Hollywood studio Magazine **COVER COLLECTION**

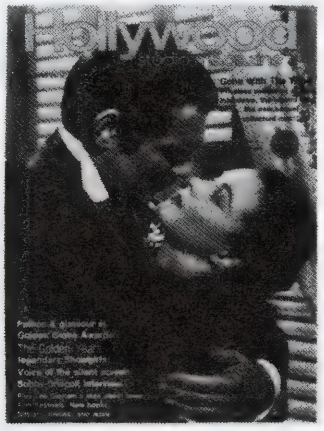
Preserve the nostalgia of the golden years with these lasting momentos . . . Valuable additions to your movie collection. Start your series today.

LAMINATED ART

Beautifully mounted on heavy poster board ready to hang. Size 10½ x 14.

ALL IN FULL COLOR

- ☐ **"Gone With The Wind" Gable and Leigh**
- ☐ **Bette Davis**
- ☐ **Joan Crawford**
- ☐ **Marilyn Monroe Eight Ball Cover Nude Calendar Cover (circle) one you want**
- ☐ **Dolores Del Rio**
- ☐ **Elvis Presley**
- ☐ **Jeanette MacDonald & Nelson Eddy**
- ☐ **Movieland Guide**
- ☐ **Susan Hayward (black & white photo)**
- ☐ **John Wayne**
- ☐ **Garbo**
- ☐ **Lana Turner**
- ☐ **Science Fiction**
- ☐ **Alan Ladd**



☐ **WALNUT** ☐ **BLACK**
☐ **LIGHT BLUE** ☐ **DARK BLUE**

$5.95 Per Cover

Fill out order blank & mail

NEW! MGM or 20 CENTURY FOX MIRROR

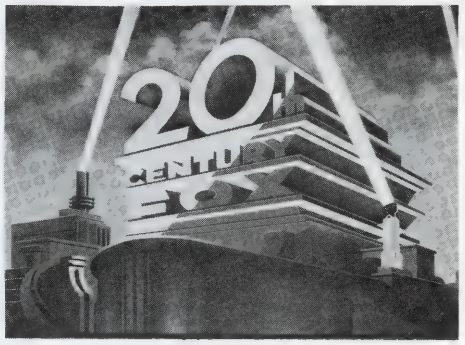
A SPECIAL COLLECTORS CLUB OFFER!

ORDER NOW

$14.95

ALLOW 30 DAYS FOR DELIVERY

The famous authentic MGM Logo



The famous authentic 20th Century Fox logo.

Beautifully imprinted on silk screening in gold, red, silver and or 20 Century Fox original logo. Antique mirror background. Inside mirror size, 8½ x 11: Framed in rich wood.

Delightful additions for your den, or hobby room. By a special arrangement with the manufacturer. Studio Collector's Club is able to offer this lovely decorative mirror at this amazingly low price. You will be more than pleased when you receive your mirror — we guarantee it.

STUDIO COLLECTORS CLUB
P.O. Box 5815
Sherman Oaks, Calif. 91413

CLIP AND SEND TO

STUDIO COLLECTORS CLUB

Total $ of order: (check or money order please) _____

Please add **$2.50** for postage and handling
(California residents add 6% sales tax.)

ALL FOREIGN ORDERS $24.50 (special packaging)
plus $3.84 postage (80¢ insurance on a 5 lb. pkg.) Parcel Post

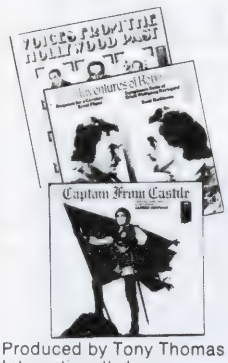
NAME _____

STREET _____ TOWN _____

STATE _____ ZIP _____

Delos Film Buff series of Hollywood Classics

Exclusive offering



Produced by Tony Thomas Internationally known broadcaster, film historian, and author of many books on the motion picture.

List price $7.98
Special price . . .

$5.95 Per Record

Fill Out Order Blank

PLUS $1.50 POSTAGE & MAILING

DEL/F 25409 **The Adventures of Robin Hood** Symphonic Suite by Erich Wolfgang Korngold conducted by the composer. Narrrated by Basil Rathbone.

Requiem For A Cavalier. A sound picture of Errol Flynn. Narration and interviews by Tony Thomas. Sounds from: "Captain Blood," "They Died With Their Boots On," "The Sun Also Rises" and "The Adventures Of Robin Hood."

DEL/F 25411 **Captain From Castile** Symphonic Suite composed and conducted by Alfred Newman

DEL/F 25412 **Voices From The Hollywood Past** Tony Thomas in conversation with legendary celebrities from the Golden Age of the movies: **Edward G. Robinson, Buster Keaton, Basil Rathbone, Harold Lloyd, Walt Disney, Stan Laurel.**

DEL/F-25419 **Classic Film Themes for Organ played by Gaylord Carter on the Simonton Grande Wurlitzer.** Kings Row (Erich Wolfgang Korngold)/The Bad and the Beautiful (David Raksin)/How Green Was My Valley (Alfred Newman)/High Noon (Dimitri Tiomkin)/The Uninvited, "Stella by Starlight" (Victor Young)/ Exodus (Ernest Gold)/Gone With the Wind (Max Steiner)/The Best Years of Our Lives (Hugo Friedhofer/Spellbound (Miklos Rozsa)/ A Place in the Sun (Franz Waxman)/Raintree County (John Green)

DEL/F-25450 **Music from Star Wars**
Film Buff Series By John Williams
Played on the great pipe organ at the Cathedral of St. Joseph, Hartford, Conn. by John Rose.

OLDE TIME MOVIE IDOL POSTERS

These posters are an exclusive — offered only through STUDIO COLLECTOR'S CLUB.

GIANT 21x28

FULL COLOR POSTERS ON HEAVY PAPER

CHECK THE ONES YOU WANT

- ☐ CLARK GABLE
- ☐ CLARA BOW
- ☐ MAE WEST & W.C. FIELDS
- ☐ CHARLIE CHAPLIN
- ☐ MARX BROS.
- ☐ JEAN HARLOW
- ☐ WALLACE BEERY & MARIE DRESSLER
- ☐ JOHN BARRYMORE
- ☐ WILL ROGERS
- ☐ LAUREL & HARDY

(A $3.95 value)
Exclusive offering

$2.50 each

6 for $13.50 — 10 for $23.50

Fill Out Order Blank

PLUS $1.50 POSTAGE & MAILING

OLDE TIME MOVIE IDOL POSTERS
START YOUR COLLECTION NOW

HOLLYWOOD MIRROR CLACKER

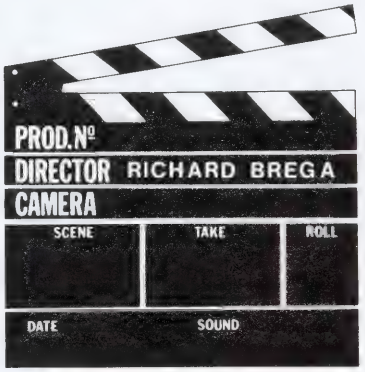
Just Like They Use In The Studios

Personalized For You!

Exclusive offering
STUDIO COLLECTOR'S CLUB

This **HOLLYWOOD MIRROR CLACKER** is a classy, eye-catching, exact replica of a professional slate clacker. It will add charm and elegance to your home and office; and is a terrific gift idea for your crew and film buff friends.

FEATURES: Hand made of ¼" plate mirror with polished edges and rounded corners, with a movable clacker top: complete with wall bracket for easy hanging.



MIRROR CLACKER: Free personalization. We will personalize any name in the director's line FREE (18 characters maximum).

$24.95

PRODUCTION CLACKER: We make regular clackers at $14.95 each. Same free personalization offer.

$14.95

Clip & Mail

STUDIO COLLECTOR'S CLUB
P.O. Box 5815
Sherman Oaks, Calif. 91413

☐ Please send me _____ HOLLYWOOD MIRROR CLACKER(S) at $24.95 ea. (Please include $2.75 for UPS/handling).

☐ Please send me _____ HOLLYWOOD SLATE CLACKER(S) at $14.95 ea. (Please include $1.75 for postage/handling).

PERSONALIZE each clacker as follows:
DIRECTOR'S LINE _____

CHARCOAL PORTRAITS OF MOVIELAND GREATS

By the noted artist J. Robert West

J. Robert West has captured the true personality of the stars in these professionally drawn sketches. Printed on a fine grade of paper, size 11 x 14 these unique drawings are suitable for framing and are an attractive addition for the film buffs collection.

- ☐ 1. Clark Gable
- ☐ 2. Humphrey Bogart
- ☐ 3. Robert Redford
- ☐ 4. Judy Garland
- ☐ 5. William Holden
- ☐ 6. James Dean
- ☐ 7. Marilyn Monroe
- ☐ 8. Charlie Chaplin
- ☐ 9. Frank Sinatra
- ☐ 10. Stan Laurel
- ☐ 11. Oliver Hardy

CHOOSE FROM SELECTION OR ORDER ALL

2.50 each 6 for $13.50 / 10 for $23.50

Plus mailing & handling — See Coupon.

Studio Collectors Club
P.O. Box 5815 Sherman Oaks, CA 91413.

Check off above, ones you want to order.
ORDER NOW: Send cash, money order or check:
FOR POSTAGE AND HANDLING
Add 75 cents each (6) add $1.50 (11) add $2.00

Enclosed is $_____ (Calif. residents add 6% sales tax)

Print: Name _____

Street _____

City _____ State _____ Zip _____

BIG FILM SALE BLOOPERS

THE FAMOUS JOHNSON & JOHNSON BLOOPER COMMERCIAL — You've seen this TV commercial countless times; but not this version! This 35 second outake shows two girls baring their breasts accidently while applying baby powder. Was it an accident?! Adults only. COLOR
SUPER-8 SOUND -$7.95 **16MM SOUND-$9.95**

"#1" — Who is this morning riser? An alarm goes off and a man (whose face you never see) gets out of bed and enters the bathroom. After a messy number one into the toilet, he goes to the basin to clean his hands. As he's doing this, a camera pans up to the medicine chest mirror, and the face of Richard M. Nixon is staring back at you. B/W.
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

SUPERMAN PROMOTION REEL — The very best scenes from the color episodes of the hit TV series "Superman" are highlighted in 2-30 second and 1-60 second promos. The entire cast is featured. COLOR
SUPER-8 SOUND-$9.95 **16MM SOUND-$11.95**

FEUGUE IN D MINOR — A laugh a second, as a concert performer enters the stage, and begins to play his musical instrument. What makes this gem so funny, is that his "instrument" is a "Naked Girl"! Adults only. B/W
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

THE DOLE BANANA COMMERCIAL — The TV Commercial that never made it to the tube, because it was considered too suggestive. See what we mean when Miss Hawaii dances to the music of Pink Floyd. COLOR
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

THE LUCY-DESI CIGARETTE COMMERCIAL — America's fun loving couple is busy on selling their fans on running out and buying some cigarettes. This same reel also features a bonus blooper commercial of a girl "flubbing" her lines. B/W
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

THE LONE RANGER PIZZA ROLL COMMERCIAL — That man from Lark and the Lone Ranger and Tonto star in Stan Freeburg's classic commercial. Clayton Moore & Jay Silverheels star. Have a Pizza Roll Kemo Sabay? COLOR
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

GENO'S HEAD HUNTER COMMERCIAL — Another funny gag commercial by that mad genius. . .Stan Freeburg! Character actor Dave Willock stars. A perfect companion to the Lone Ranger Pizza Roll Commercial. COLOR
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

THE WORLD'S MOST FAMOUS BLOOPER — While doing a sketch with some dancers, TV Host Garry Moore danced along with them, by throwing his leg out in time with the music. Since he wasn't wearing any pants, every time his leg went out, so did something else. Poor 'ol Garry! B/W-Quality is only fair with picture and sound on this film.
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

KING KONG VW COMMERCIAL — A combination of stop motion effects and funny plot line, makes this funny film for all! A great parody on the "Original" King Kong. This reel also features silent test footage. COLOR
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

LONE RANGER OPENING & COMMERCIAL — The famous "Hi-Yo Silver" opening is featured, with a very hilarious commercial showing the Lone Ranger, played by Clayton Moore, teaching two kids on how to fire a rifle. B/W
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

STUDIO COLLECTORS CLUB

P.O. Box 5815 Sherman Oaks, CA 91413

PLEASE ADD 50¢ PER REEL FOR HANDLING.

NAME _____

STREET _____ TOWN _____

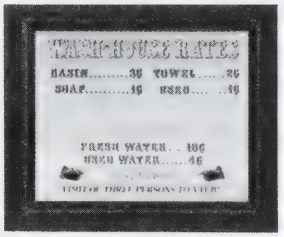
STATE _____ ZIP _____

QUALITY BAR MIRRORS

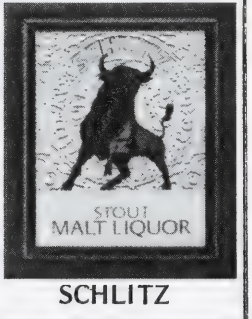
COURTESY OF COCA COLA USA

COORS

CARTA BLANCA



WASH ROOM



SCHLITZ

JOHN COURAGE

FALSTAFF

BAR ROOM

ALL BEER MIRRORS ABOVE ARE 10½ x 12½

Please add **$2.50** for postage and handling
(California residents add 6% sales tax.)

ALL FOREIGN ORDERS $24.50 (special packaging)
plus $3.84 postage (80¢ insurance on a 5 lb. pkg.) Parcel Post

$14.95

Hollywood studio Magazine

Free $300. CAMERA

The greatest thing that ever happened to television programming was something called video tape.

Video tape lets the people who program television do it at their convenience. Because with video tape, shows can be stored and scheduled whenever they like.

Trouble is, what they like and what you like are often quite different. Because when they run your favorite program, you might have to be over at the Steckers playing backgammon. Or when one station carries something unmissable, there's usually a "must-see" on another channel.

Now, RCA has the distinct pleasure of introducing something every TV watcher will like: RCA SelectaVision Video Cassette Recorder.

SelectaVision hooks up easily to any TV set. Then, you can start using video tape to schedule those not-to-be-missed television events at *your* convenience. You can even record something and watch it again whenever you like. You can watch something you like while SelectaVision records something on another channel. Or, you can have SelectaVision record automatically – even when no one can be there.

There's more to like about the SelectaVision recorder. An optional camera with a built-in microphone so you can produce your own shows. A remote pause control so you can start and stop recording from the comfort of your easy chair.

And SelectaVision's unsurpassed capacity for up to four hours of uninterrupted recording and playback on a single cassette.

With SelectaVision, you can watch what you want. Whenever you want.

Think of the possibilities.

RCA SelectaVision Video Cassette Recorder. Now you can have the best of television. Whenever you want it.

STUDIO COLLECTORS CLUB

1. **Optional black & white camera** lets you produce your own home shows complete with sound.
2. **Record up to 4 hours.** A speed switch changes the tape speed from standard play to long play for maximum recording time.
3. **Ease of operation.** All controls are highly visible and simple to operate.
4. **Remote pause control** has a 20-foot cord for convenient use. By the touch of a button, it momentarily interrupts the operation so that you can delete segments while recording. It can also be used to interrupt playback so you can answer the phone or door.
5. **Tape counter with memory.** When rewinding, the tape will stop automatically wherever you select. In addition, you can index all selections to start them at their beginning during playback.
6. **Built-in electronic digital clock/timer** comes at no additional charge. It presets the machine for unattended recording up to 24 hours. The clock uses lighted, easy-to-read numbers. It's completely electronic, requiring no cleaning or lubrication.
7. **Optional microphone** is available for adding commentary to a recorded cassette.
8. **RCA cassettes** are available with up to 2- or 4-hour recording capacity.

$995.

Price includes RCA Video Recorder and RCA's $300 Camera.

Financing can be arranged. Write for particulars. Shipped anywhere in U.S. freight collect.

GOOD UNTIL SEPT.30,1978

ideo Cassette Recorder VBT200
pecifications: Weight 38¼ lbs.
imensions: 19⅛" x 7" x 15½"
ower consumption: 45 watts.

Studio Collectors Club
P.O. Box 5815 Sherman Oaks, CA 91413.

Yes, I wish to purchase the RCA Video Cassette Recorder and receive my FREE $3
RCA Camera. Please send me particulars.

Shipped anywhere in the U.S...Freight colle
for under $15 (Calif. residents add 6% sales tax)

Print: Name _____

Street _____

City _____ State _____ Zip _____

SOUND TRAILERS-THEATRE ADS

ANNOUNCEMENT TRAILERS & THEATRE ADS

☐ **COLOR LOGO REEL — $47.50**
Has all major Studio logos - a must for every film collector.

☐ **THEATRE ADS #1 — (B&W)** ~~$30.00~~ 3 $19.50 **$30.00 Color**
Starting Wednesday, Selected Short Subjects Kiddie Show, prevues of coming attractions (2 diff. styles). Starting Thursday, Union Operations Double Feature Program (2 diff. styles).

☐ **THEATRE ADS #2 — (B&W)** **$30.00 color**
20th Century Fox presents, Movietone news, Feature presentation, Prevues of coming attractions, visit our snack bar, Jalopy Night Contest, Christmas greetings, Happy New Year.

☐ **ANNOUNCEMENT TRAILERS #3 — (B&W)** S8S $19.50 $30.00 color
This very special Trailer Reel contains 6 different animated intermission Trailers from the early 1950's, cleverly done to lure patrons to the candy counter. First time superb quality copies have been made available to collectors. Also, on reel is lavish Filmex Festival which features spectacular footage from WAR OF THE WORLDS. Also, different starting signs, Merry Christmas 1975, Animated Fight. Pay T.V. a MUST for all film collectors.

☐ **ANNOUNCEMENT #4 — (16mm-S8S) (B&W) $19.75**
A reel made up of 90% horror and science fiction announcements including spec. theatrical trailer for "The Day Mars Invaded Earth."

All S8S - B+W.... $19.50
S8S Color.... $30.00

ORDER BLANK

(PLEASE PRINT)
Sold to _____ Ship to _____
Address _____ Address _____
City _____ State _____ Zip _____ City _____ State _____ Zip _____
☐ Remittance Enclosed for $ _____

QUAN	GAUGE	TITLE OR SUBJECT OR NAME OF ITEM	PRICE PER FILM	TOTAL

CLIP AND SEND TO **STUDIO COLLECTORS CLUB**
FILM SALES DIVISION
P.O. Box 5815, Sherman Oaks, Calif. 91413

(ADD 85¢ first reel - 35¢ 2nd reel & more postage - (6% Calif. Sales Tax) _____

STUDIO COLLECTORS CLUB SHOPPER

Just fill out this handy *Studio Collector's Club RUSH ORDER FORM* and enclose your money order or check and the items are on their way. All professionally packaged for quick safe delivery. Be sure to indicate how many you want, its name, the price. Please print clearly throughout.

SEND ALL ORDERS & CHECKS OR M.O. TO STUDIO COLLECTOR'S CLUB,
P.O. BOX 5815, SHERMAN OAKS, CALIF. 91413.

☐ GADNEY'S GUIDE
☐ LAMINATED COVER COLLECTION
☐ EXOTIC JUNGLE MOVIE PIN-UP BOARDS
☐ NOSTALGIA RECORDS
☐ OLD TYME MOVIE POSTERS
☐ BEER-COKE-LIQUOR MIRRORS
☐ MGM LOGO MIRROR
☐ 20th CENTURY LOGO MIRROR
☐ AUTHENTIC STUDIO KLACKERS
Wood Mirror
☐ PERSONALIZED MIRRORS
☐ VIDEO DISC RECORDER
☐ GET A PIECE OF LAS VEGAS

Check what you want to order.

Please allow 3-4 weeks delivery. Calif. residents please add 6% for tax. Not available outside USA.

STUDIO COLLECTORS CLUB ORDER BLANK

SHIP to _____ Address _____
City _____ State _____ Zip _____

DO NOT REMIT IN CASH – YOU DO SO AT YOUR OWN RISK STAMPS ARE NOT ACCEPTABLE

NAME OF ITEM	HOW MANY?	PRICE EACH

TOTAL FOR MERCHANDISE		
POSTAGE & HANDLING		
TOTAL ENCLOSED		

Be sure & ad proper postage If not enough room please print on separate piece of paper.

Get a piece of Las Vegas!

Authentic gaudy, full color — When you send for this Collector's item you won't believe your eyes. It's that beautiful. (Sorry we can't portray it here in the full color it deserves.

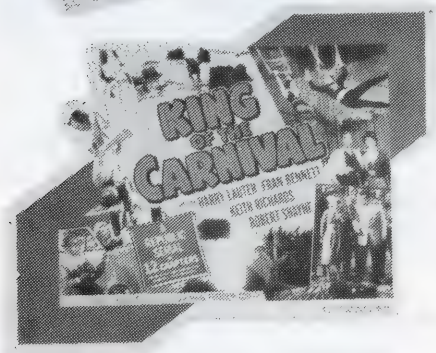
AUTHENTIC GLASS FROM ONE OF THE LAS VEGAS SLOT MACHINES!

$24.95

Worth much more!
Add $3.50 for packaging & shipping
(Calif. residents add 6%)

This is an exclusive item available ONLY from Studio Collector's Club.
We have only thirty to sell. Hurry!

FILL OUT ORDER BLANK



REPUBLIC PICTURES
IRON ON
Heat Transfers

- EYES OF TEXAS
- KING OF THE CARNIVAL
- KING OF THE ROCKETMEN
- THE BLACK WIDOW
- REPUBLIC EAGLE

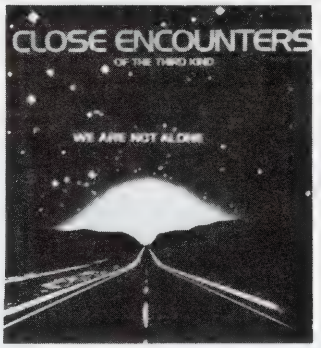
Bring back those great Saturday afternoons of yesteryear with these fabulous Republic Pictures iron ons.
Each of these sensational full color iron ons has been taken from actual poster advertising of the 1940's and 1950's!
If you remember serials and Saturday fan clubs, then you'll want all five of these irresistible iron-ons! Yes, in **full color**, sizes 9½ by 7½ inches. Iron on tee shirts, or on cloth or paper and frame. They're that beautiful.
Price is only $1.50 each plus 50¢ postage and handling.
BONUS: Order all five iron ons at one time and pay only $6.50 plus postage and handling!

Send your oder to:
STUDIO COLLECTORS CLUB : P.O. Box 5815 Sherman Oaks, CA 91413

"CLOSE ENCOUNTERS OF THE THIRD KIND"

NOW AVAILABLE IN SUPER 8mm!

See this exciting blockbuster thriller in your own home. It's the latest from Columbia.



"CLOSE ENCOUNTERS OF THE THIRD KIND." See this exciting blockbuster thriller that takes everyone to their ultimate UFO encounter. Starring Richard Dreyfuss in his most exciting and demanding role. Remember: "We are not alone."

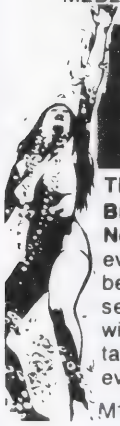
400′ reel • Sound • Color •$49.95

Now you can buy Super 8 Sound Digest films. These twenty-minute sound films, like condensed books, are carefully edited to give you the flavor and the highlights of your favorite classics from Columbia Pictures. On 400′ reels, in Color or Black-and-White.

LAWRENCE OF ARABIA. Peter O'Toole, Alec Guinness, Anthony Quinn. Winner of 7 Academy Awards. An all-time classic. M1B1430 COLOR $49.95

THE JOLSON STORY. Larry Parks, Evelyn Keyes. An Oscar-winning tuneful delight. More than a dozen great songs. M1B1410 COLOR $49.95

IT HAPPENED ONE NIGHT. Claudette Colbert, Clark Gable. Oscar-winning hilarious tale of reporter and heiress. M2B2630 B/W $39.95



THE DEEP

THE DEEP. Jacqueline Bisset, Robert Shaw, Nick Nolte. "A record shattering event in movie history." A beautiful, terrifying undersea love-adventure story with some of the most spectacular color photography ever seen. M1B1145 COLOR $49.95

ON THE WATERFRONT. Marlon Brando, Eva-Marie Saint. Oscar-winning block-buster. A strong, powerful, moving film. M2B2690 B/W $39.95

BING CROSBY "PENNIES FROM HEAVEN." A must for everyone who loved Bing. A beautiful story with beautiful music. M2B6110 B/W $39.95

BRIDGE ON THE RIVER KWAI. Alec Guinness, William Holden. Oscar-winner about P.O.W.'s and their Japanese captors. M1B1240 COLOR $49.95.

GUNS OF NAVARONE. Gregory Peck, David Niven, Anthony Quinn. The classic action film of World War II. M1B1390 COLOR $49.95

TAXI DRIVER. Robert DeNiro. A strong compelling drama about a New York cab driver and a teenage prostitute. Tense and hard-hitting. M1B1545 COLOR $49.95

THE ODESSA FILE. Jon Voight, Maximillian Schell. An exciting plot to take over a country in Europe. M1B1170. COLOR $49.95

WHITE LINE FEVER. Jan-Michael Vincent. Owner-driver of a giant diesel truck meets a gang of crooks. M1B1190 COLOR $49.95

THE NEW CENTURIONS. George C. Scott. From the nationwide best selling book about cops, by a cop. M1B1160 COLOR $49.95

THE CAINE MUTINY. Humphrey Bogart. A great movie based on a great book, with that wonderful court-martial scene. M1B1270. COLOR $49.95

THE ANDERSON TAPES. Sean Connery, Dyan Cannon. A slick plan to burglarize an entire deluxe apartment house. M1B1100 COLOR $49.95

FAIL SAFE. Henry Fonda, Walter Matthau. One of our planes is accidently sent to bomb Moscow. M2B6100 B/W $39.95

BREAKOUT. Charles Bronson, Jill Ireland. An innocent is rescued in a spectacular raid on a Mexican jail. M1B1110 COLOR $49.95

GETTING STRAIGHT. Elliott Gould, Candice Bergen. A staid teacher's girl friend is an active radical. M1B1150 COLOR $49.95

Emmanuelle

EMMANUELLE. "X" was never like this. A diplomat's wife explores sensuality in Bangkok. For adults only. For U.S. customers only. M1B1340 COLOR $49.95

"MORE FROM EMMANUELLE." The further adventures of Emmanuelle, a second digest based on the original movie. M1B1480 COLOR $49.95

Studio Collectors Club

P.O. Box 5815 Sherman Oaks, CA 91413.

Please send me the films listed. Full payment is enclosed.

Name _____

Address _____

City _____ State _____ Zip _____

FILM #	PRICE	FILM #	PRICE

Please add state & local taxes plus $1.00 for postage & handling No stamps or C.O.D.

TOTAL _____

Turning back the clock on Harold Lloyd

by Lisa Mitchell

Quick, think of Harold Lloyd. Of course. The guy in the lensless horn-rimmed glasses, dangling from the hands of that big clock on a building high above Los Angeles traffic in a scene from his 1923 classic film, "Safety Last," as shown at right. You don't have to be the compleat old movie buff to be able to place him at least that much. But what is curious, sadly curious, considering the astounding enormity of his one-time popularity, is how little beyond that image a rounded-out recognition of Lloyd and his work exists today, even among the more cinematically aware.

Certainly there are some loyal Lloyd fans around here and now, but how their devoted numbers pale beside the legion of Chaplin zealots who could identify each frame from every movie Chaplin ever made. How their forces dwindle compared to the highly active Laurel and Hardy lovers whose film and social clubs, Sons of the Desert, increasingly cover the land.

Yet Harold Lloyd starred in more than 180 films (165 silent shorts, 11 silent features and seven features in sound). He was the first — yes, even before Chaplin — to take film out of the one-, two-, three-reelers and introduce it into regular and profitable feature-length films, thereby pioneering the acceptance of film comedy as a serious craft and creative medium. In "Harold Lloyd: "The Daredevil King of Comedy' by Adam Reilly (Macmillan: $14.95; illustrated), we learn that the critics of the day even considered Lloyd's artistic star to have shone only a few beams dimmer than Chaplin's and that it was Chaplin, Lloyd and Keaton — in that order — who formed their era's most commercially successful comedic triumvirate.

By way of more than 300 sharp, marvelous illustrations and some exceptionally fine essays, Reilly's book offers us a better appreciation for and fuller understanding of the career and the contributions of a unique, valuable comedian. Reilly's work is not meant to be a biography and, the author claims, is only "an introduction" to Lloyd's films. However, through the opening chapter's "biographical sketch," amplified in succeeding portions of text, on the films, and from other writers' articles, a picture of who Lloyd was and when, why and how he fell from grace does emerge sharper than any other seen thus far.

Harold Clayton Lloyd was born in Nebraska on April 20, 1893. As a boy, he moved from town to town as his father went from job to job, and sometimes was farmed off to relatives when times got especially rough. "Young Harold learned to be resourceful and industrious," Reilly says, and goes on to recite Lloyd's early series of typical American odd jobs. "Thus Lloyd developed the traits and values that were to last him a lifetime. He grew up in small-town America and was forced to fend for himself, live by his own pluck . . .the pace of America was starting to quicken; success was within the grasp of anyone who was willing to work for it and every body had the chance to be President or a millionaire (Harold opted for the latter and made it!)."

His interest in dramatics began through jobs as a theater usher, call boy and stagehand, performing first at the age of 14. When the family moved to San Diego. Harold appeared in local stock companies and was initiated into films as an extra when the Edison Co. recruited students from an acting school where Lloyd was a coach. After coming to Los Angeles, he picked up work at Universal, where fellow extra Hal Roach and he reportedly "became fast friends." Roach soon formed his own small movie company and featured Lloyd in a series of comedy shorts. Pathe eventually distributed them and "since exhibitors. . . liked to repeat a proven success," Lloyd's early character, called "Lonesome Luke," "was a takeoff on" Chaplin's already famous tramp. But Lloyd became unhappy

with the derivative Luke and talked Roach and Pathe into letting him try out his "glasses character," which was received well.

In August, 1919, while posing for publicity pictures for a two-reeler then in progress called "Haunted Spooks," an ostensibly "fake" bomb exploded in Lloyd's hand, which, fortunately, he had just lowered or his head would have been blown off. He was laid up for months and, as Lloyd would write in his 1928 autobiography, he was temporarily blind, almost lost his right eye and had a face that was "raw meat." What he did not mention, but which Reilly does, is the fact that he lost two fingers. "For the rest of his career he would always wear a glove on his right hand, but the loss would hardly be noticeable on screen, and through sheer determination he learned how to use that hand so well that he was able to do almost all his own stunt work, even climbing buildings."

He married one of his leading ladies, Mildred Davis, who gave birth to their two children, Gloria and Harold Jr., and with whom he adopted a second daughter, Peggy. In 1924 he "began building his home in Beverly Hills on the fabled 16-acre estate that he called Greenacres. . . The enterprise cost some $2.5 million and took four years to complete."

His movies were in such demand throughout the 1920's that trade papers ran ads saying, "It's a Lloyd film — that's enough!" and Reilly shows us reprinted posters, song sheets, laudatory reviews and ads for Harold Lloyd dolls. With only occasional departures, he played an upwardly mobile, brash young go-getter, pursuing the moderate (and therefore widely identifiable) American Dream of "making good," "being popular" and "winning the girl."

Although Reilly says that "The coming of sound was the beginning of Lloyd's reversals," it was not sound, per se, that was his nemesis, but the concommitant Crash of '29 and the drastic changes in social values that time can bring. "The Depression outmoded his buoyant, success-is-easy characterizations," says Reilly. Perhaps being a go-getter may have seemed virtuous in the madcap '20s, but by the hungry '30's, it could almost seem selfish, or, at best, appear to be much ado about nothing. William Everson says that Lloyd "was not unsuited to talkies...his voice was good. . ." It was, apparently, the character itself that sound did not treat kindly. "What had seemed to be merely brash in silents, often came through in sound as conceit. Lloyd in sound films talked too much, and with too much emphasis. As his own producer, there was no one higher up to tell him he was wrong. . ."

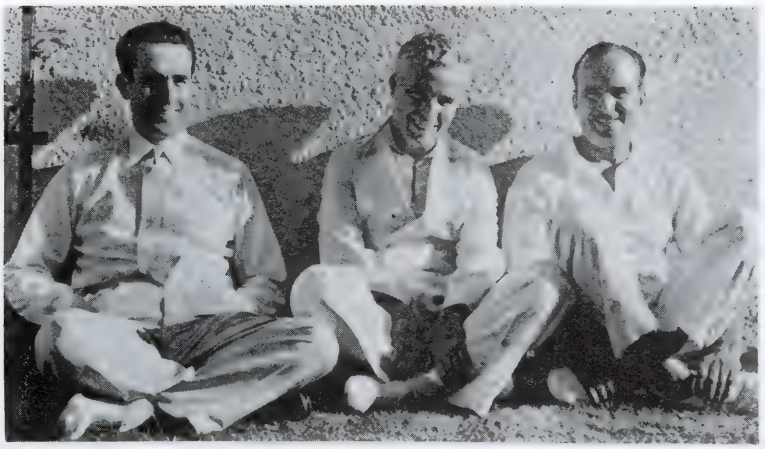
Lloyd family in 1935. Peggy, Harold Jr., Harold Sr., Gloria and Mildred.

Harold Lloyd without make-up—1923.

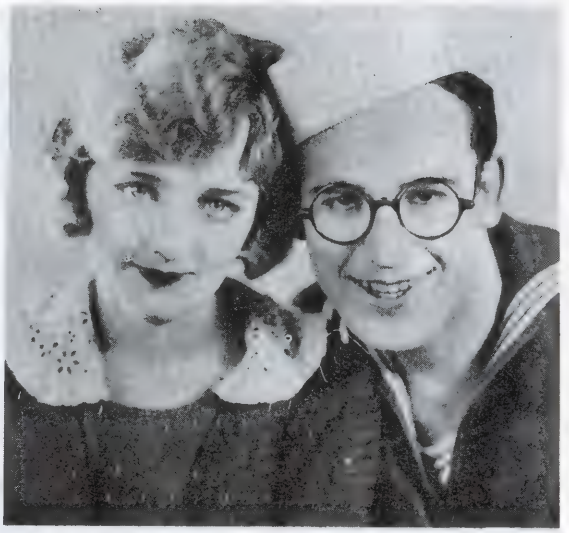
Harold Lloyd received an Academy Award in 1952 for "Master Comedian and Good Citizen."

After adverse critical reaction to his 1938 film, "Professor Beware," Lloyd unofficially retired from the screen. He produced several pictures for RKO and was the host of the Old Gold Comedy Hour radio show. (He did make one "comeback" film in 1945-46 for Preston Sturges and Howard Hughes called "The Sin of Harold Diddlebock" which was released in 1951 as "Mad Wednesday.") Lloyd devoted more and more time to his work for the Shriners' hospitals for crippled children. He was once president of the Beverly Hills Chamber of Commerce, became chairman for bowling and handball organizations, "raised dogs, traveled. . .and painted." He tried reissuing some of his film classics (spoiling some of them by his overly cautious, injudicious editing, Reilly suggests) in the late '40s and early '50s, "to mixed reviews" and, in the '60s, created compilation reels such as "Harold Lloyd's World of Comedy" and "Harold Lloyd's Funny Side of Life."

He died of cancer in 1971 at the age of 77. (Harold Jr. died several months later. Mildred had been dead since 1969). As Reilly completes his "biographical sketch," he unfurls a rather cryptic paragraph of gloom. He writes, for example, that "Mildred and Harold's



GREENACRES—1934. The big three in the industry, Harold Lloyd, Charlie Chaplin and Douglas Fairbanks Sr.



Harold Lloyd and Mildred Davis (his wife) in a "Sailor Made Man," 1921.

"Girl Shy." 1924 . . . about women's lib?

Harold Lloyd from one of his spooky films.

"Feet First," 1930. 14 stories high without the aid of a stuntman or trick photography.

relationship with their children deteriorated, and though they maintained an external pose of affluence and satisfaction, their interior lives must have been somewhat cold and empty." He cites no sources to back up a statement like this.

But Reilly, who is "theater supervisor for the American Film Institute at the Kennedy Center in Washington, D.C." and the Macmillan Company must be heartily praised for creating one of the most attractive, thorough movie examination works of its kind. Every Lloyd film is described and analyzed, reviews of the period are republished and other films released at the same time as Lloyd's are reported. The cast lists given here for Lloyd's pictures are so extensive that all formerly "unbilled" players are also included, and what appears to be the best filmographies ever assembled are all within these excellently printed pages.

After perusing the stills and reading the ample section on the films themselves, one almost feels the movies have actually been seen. But then — Ah! — the back of the book! There are chapters devoted to biographies of Lloyd's leading women, the supporting players and directors. Best of all, though, are the literate, absolutely splendid new essays by Andrew Sarris, William Everson, Leonard Maltin, Len Borger and John Belton.

And finally, when I closed the cover of Reilly's book and saw that ubiquitous photo of Lloyd dangling precariously from the big clock, I suddenly understood the dark irony of it — that it *was* Time, after all, that gave him his worst trouble; that really did impede Harold Lloyd's continued career ascent.

Perhaps now, with his films becoming more available, as we are told here that they are, and surely, by way of a book like this, the frame will become unfrozen, the go-getter will become unstuck in Time; he will again reach the top, where not only his girl but all of us will be waiting. ☆

The four Marx Brothers show they are agin' the trouser vogue for women by doing a burlesque with kilts-with Sid Grauman.

Marx Brothers- from gags to riches

By Teet Carle

† As a movie-goer and fan of comics, I was a staunch and loyal member of the Marx Brothers Cult. Whatever they did on the screen convulsed me. As a publicist who wrote copy, posed photos and conducted interviews with the Mad Marxes through six pictures, I gratefully enjoyed the brightest periods of a 40-year career in Hollywood.

The fact that I really never liked any of them as persons (Harpo came closest) did not prevent me from considering them as among the funniest men who ever lived. On the screen! I said so in my copy and to anyone I met in private life. I cherish a couple of autographed caricatures they gave me.

For the records, I was publicist on "Monkey Business," "Horse Feathers" and "Duck Soup" at Paramount. I caught up with them when I went to MGM in 1936 after they had made "A Night at the Opera." But I got back on their trail there for "A Day at the Races," "At the Circus" and "Go West."

In all, the Marx Brothers (first four, then three) made thirteen movies. The six I enjoyed were enough to afford me a chance to watch the enchanting way they made comedy work.

When I first met Groucho, Harpo, Chico and Zeppo in 1931, I already was rooting loudly for them. They had made screen history starting in 1929 (their last film was 20 years later in 1949, "Love Happy") in "The Cocoanuts" and "Animal Crackers," made at Paramount's Long Island studios in Astoria.

What made those comedies sure-fire was the fact that they were almost exact transferences to the screen of laughs they had perfected after long runs on Broadway and during socko national tours.

With others, I went around quoting their quips: "Believe me, you'll have to get up early in the morning if you want to get out of bed." Or singing the hypnotic lyrics of "Hooray For Captain Spaulding," "Hello, hello, hello. I must be going."

The public saw the movies again and again. I recall driving past our neighborhood theatre and seeing the letters on the marquee: "28th Return Engagement of 'The Cocoanuts'."

As a publicist and a movie-buff, I entered a strange new world with the Marxes when I handled "Monkey Business." To begin with, the studio showered the comedians with amazing comedy-writing talent. On the first movie and on "Horse Feathers" there were the incredible S. J. Perelman and Will B. Johnstone, a cartoonist who had written the boys' first Broadway hit, "I'll Say She Is."

Bert Kalmar and Harry Ruby (also song writers) joined Perelman and Johnstone on "Horse Feathers." On "Duck Soup," it was Kalmar and Ruby with Arthur Sheekman and Nat Perrin. It must be obvious that for a young man who revelled in comedy writing, talking with masters like those

blokes was sheer ecstacy.

The world (including me) kept busy repeating Marx lines. Like Groucho's song, "And even if you changed it, or condensed it, I'm against it." And Chico's puns, "A haddock? I take an aspirin for a haddock." Or, while standing in a hay loft, "It's better to have loved and loft than never to have loft at all."

Unfortunately, Harpo, the pantomimist, could not be quoted. His hilarious antics had to be described: chasing blondes, eating desk blotters and drinking ink, or a long-lasting downpour of silverware dropping from his sleeve.

A distinct fringe benefit other than the writers was the delightful Margaret Dumont. She had been in their first two films but did not rejoin them until "Duck Soup." In all, she lived through seven Marx comedies. Incessantly wooed, ridiculed, manhandled and mystified by Groucho. Truth is, she was a baffled lady in real life by the Marx hi-jinx. She loved the boys but never really understood them.

Following a scene in "Duck Soup," wherein Groucho had said, "I'm fighting for your honor which is more than you ever did," she actually asked him seriously what he meant by that line. Miss Dumont was a brilliant actress who had trained with George M. Cohan.

The target for Groucho's "romancing" in the first two Hollywood flickers was the lovely Thelma Todd. I had known her from the time she was graduated with Charles "Buddy" Rogers and others from Paramount's talent school back in 1927. Her unsolved murder saddened a lot of old friends in movieland.

To Miss Todd, Groucho bubbled, "Come lodge with my flees in the hills – I mean flee with me to my lodge," and "Promise me you'll be the mother of your children." And, sitting on her lap, "I could stay here all day if you didn't stand up."

Today, while the Marxes and Maurice Chevalier are held by students of the cinema to be classical images, it may be difficult to grasp the fact that in 1933 Paramount wrote them all off as "unsalable." Film salesmen and theater men reported that the public no longer wanted any pictures starring them. It is comforting to know that the Marxes and the singing Frenchman all returned to greatness.

The Marxes had a couple of shakey years. There was a radio program, among various activities. Then in 1935, Irving Thalberg proved his astounding show business astuteness by signing the three older guys (Zeppo had joined brother Gummo as an agent) and by analyzing why early Marx comedies had been boffo and later ones misses.

These were the original Marx Brothers, all four of them. Zeppo and Groucho above, Chicho and Harpo below. It is curious that this picture of the whole group was sent out by UPI Telephoto at the time of Harpo's death, Sept. 29, 1964.

The answer was there for the seeing. How to solve the deficiency took a modicum of brilliance. The Marxes had started playing before audiences for the purpose of getting laughs when they were teenages. What they put on the screen in those first two movies and tried-and-true material. Everything filmed had been laughed at by audiences all over the nation.

When the proved material had been used (and you can't keep repeating in a mass medium like the screen) original comedy was cooked up. But the funniest ideas extant need to be tested before real people (not crews on a stage) to perfect timing, delivery, etc.

Thalberg reasoned that Marx comedy had to be previewed. So, after a script was in rough draft form, he had the key situations written into a one hour stage presentation. The Marxes and troupe were booked into eight diverse cities in separate parts of the nation. Seven days a week, three shows a day. They were programmed between screenings of a movie. Like the old Tab Shows and Fanchon and Marco revues.

Groucho and Jayne Mansfield.

During the try-out of "A Night at the Opera" material, writer Al Boasberg went along. He made copious notes. Action and lines were changed again and again. Ad-lib capers triumphed or died. Experiments were wildest for "supper" shows. One

Continued on Page 36

LEE GRAHAM . . . MAN ABOUT TOWN

It was a humid seven a.m. in Vegas. Already they were lined up at the Riviera even though show reservations didn't open until ten. Yep, **Steve Martin** is hot! Sharing the bill with Bernadette Peters, the Riviera showroom was completely sold-out during their one-week engagement.

What is the secret of this complicated comedian's appeal? It's hard to pinpoint. Martin seems to be a cult figure. He got big with "Let's Get Small," his hit album last year. He's been on Johnny Carson's show dozens of times (five as host) and his popularity was further enhanced on NBC's "Saturday Night Live." In the past twelve months he's made over a million dollars and soon embarks on a life time ambition -- "making funny movies" at Universal.

Because few people had heard of him a year ago Steve may appear to be an overnight success. But, he's been working at his craft since he was a kid fascinated by Laurel & Hardy. Steve began by selling funny noses and bunny ears at Disneyland. Now the noses and ears are part of his act.

Gray-haired 33-year-old Steve works in expensive cream-colored suits. But it wasn't always that way. When he was unknown, opening for rock acts, he was bearded, long-haired and heavily jeweled in turquoise. Along with that image he gave up drinking and dope seven years ago.

Steve isn't inclined toward marriage. But his romances have ranged from Linda Ronstadt to Bernadette Peters. Friends in his hometown, Aspen, Colorado don't think he'll marry because in Steve's words, "I've always been a loner."

Following their Riviera opening Steve and Bernadette welcomed to their individual dressing rooms a group that included Cheryl Ladd, filming a segment of "Charlie's Angels" in Vegas; Sandy Duncan and the George Peppards.

Steve Martin and Bernadette Peters were a summer sensation breaking all existing records when they appeared on the same bill at the Vegas Riviera.

Whereas Vegas has numerous posh hotels, Reno has never had a top hotel -- and it was there long before Vegas. All that has changed with the opening of **Reno's MGM Grand.** The natives aren't sure they like what the hotel is doing because they don't want "the biggest little city in the world" turned into "another Vegas."

A month after it's official opening, the MGM Grand continued to make news with Donn Arden's "Hello, Hollywood, Hello." The opening of the Tinseltown tribute didn't coincide with the hotel's opening, so press members were flown back again.

Betty Garrett doing her one-woman show at the Variety Arts Center. (Photo by Steve Fritz)

Cary Grant uses a clacker to cut ribbon in the form of film negative launching the MGM Grand in Reno.

Donn Arden never does anything simply. The production in the Ziegfeld Room on the world's largest stage opens with a full scale DC-9 taxiing on embellished by stewardesses dressed in gold bikinis.

The great movie musicals are saluted in dazzling manner with "San Francisco" a highlight as we see the earthquake of 1906. If that isn't enough, viewers can gasp at a lavish tribute to "The Greatest Show On Earth," the circus

Jaclyn Smith and Kay Starr, showing off a Texas T-shirt, are holding jalipano lollipops at Texas bash Kay gave at the Avenue Saloon. With them is Jaclyn's steady, Dennis Cole. (Photo by Yani Begakis)

Gene Kelly, with daughter Bridget, hosting a post-performance party at the Ginger Man honoring Betty Comden and Adolph Green after their opening at the Westwood Playhouse.(Photo by Yani Begakis)

George C. Scott and wife, Trish Van Devere, still in costume following their opening in "Sly Fox" at the Shubert, receive accolades from "Sly Fox" author Larry Gelbart and wife, Pat.

with ten white horses and a lion in addition to the giraffe-necked lady, etc. Then, there are little things like cascading waterfalls, space mobiles, and fires.

The multi-million dollar production's finale is a colorful array of wagons, pulled by white horses, each decorated in the theme of an MGM musical. WOW!

As much of an attraction as the show, somewhat of a spectacular himself, is **Cary Grant**, on the MGM board of directors. The suave sophisticate, in dark suit and striped tie, may have felt out of his element surrounded by denimed cowboys, polyestered tourists and feathered show girls, but he was polite and friendly to everyone as her performed ribbon-cutting duties.

Gene Kelly hosted an after-theatre party for Betty Comden and Adolph Green following their super opening at the Westwood Playhouse. The occasion also served to launch the Ginger Man Restaurant in Beverly Hills where Gene's party was held. Kelly has been friendly with Comden and Green since the forties and "On The Town" (Gene starred and directed) which Comden and Green wrote. The three performed the same chores, even more successfully in the fifties in "Singin' In The Rain."

Host Kelly, with daughter Bridget, was assisted by the restaurant's owners, Carroll O'Connor and Patrick O'Neal with their wives.

"Y'll come," **Kay Starr** drawled. And, indeed we did - 200 of us. The Texas songstress gave a Texas party at the Avenue Saloon. Thirty friends, with ten gallon hats and friendly manners jetted in from the Lone Star State. The others were what Kay calls "displaced Texans." Being one of those, I can tell you that Texans party a little bigger. As one Texas lady moaned, "I'm so tired having a good time."

I'm always glad to see Cyd Charisse. I first knew her when we were children in Amarillo where her father owned the Finklea Jewelry. Nine-year-old Tula Ellice Finklea showed exceptional talent in school "recitals." So, her father sent her to Hollywood to continue her studies. She married her ballet teacher, Nico Charisse, when she was a teenager. Ten years and a divorce later she was making big splashes in Tinseltown musicals. Cyd was escorted by her husband of 30 years, Tony Martin, who hails from Oakland, but is "a Texan by marriage."

It's fun to say "Howdy" to Lucille Collier. The long-legged dancer from Houston came to Hollywood when she was 11, changed her name to Ann Miller, and has been a star since she was 14.

Still another Houston doll enjoying the Texas chili was Jaclyn Smith with Dennis Cole. They met at the March of Dimes Ball in Houston two years ago and have been dating ever since.

Hostess Kay led the singing of such songs as "Deep In The Heart Of. . ." and "The Eyes of Texas." Everyone joined in including non-Texans like Gene Raymond who spent much time there with his wife, Jeanette MacDonald (she died in Houston 13 years ago) and Virginia Mayo who has been a friend of Kay Starr's since they worked together in vaudeville. At that time Virginia was part of a comedy act, "Pansy the Horse," and Kay was a vocalist with Joe Venuti's orchestra.

Betty Garrett presented excerpts from her one-woman show, plus new material for a club act, at the Variety Arts Center downtown. She donated her considerable talent to raise money for the Variety Arts Library Fund.

You may recall, before Betty was on "Laverne & Shirley," she was Archie's Bunker's neighbor on "All In The Family." Her "neighbor," Carroll O'Connor was applauding the loudest and led the standing ovation along with his TV daughter, Sally Struthers.

In Florida a woman claims **Liberace** is the father of her baby. She insists he impregnated her with his penetrating wink on TV. Well, I've heard everything now!

The Fading Laughter

by Kirk Crivello

The unrecognized greats that never received the public acclaim they so richly deserved -- the comics you can't forget . . .

The steady moviegoers during the 1930s-40s became acquainted with an excellent group of comedy performers who at times over shadowed the major buffoons. These supporting actors faces became almost as familiar as the stars, yet you rarely knew their names. They made the super comics look good, but only rarely did they share in the glamour of celebrity limelight. As they drift away, a great part of movie history fades with them.

Let's take a nostalgic glimpse at these funny men who provided regularity and continuity to the once Golden era of Movies.

The comedic mannerisms of **Grady Sutton** are still highly effective and the films he did with W.C. Fields gave him ample opportunity to display his Tennessee charm. Starting with Fields in a two-reeler. *The Pharmacist*, he joined Hal Roach for *The Boy Friends* shorts, a series reminiscent of silent comedy. Sutton showed his excellent technical skill for comedy in *Man On The Flying Trapeze* (1935) as Fields lazy, slothful brother-in-law; as a hapless carnival trainee in *You Can't Cheat An Honest Man* (1939); and his last Fields association, *The Bank Dick* (1940) was certainly Sutton's career apex as Fields prospective son-in-law who embezzles funds from a local bank in order to invest in stocks for a beefsteak mine. In this post-Watergate era, the logic seems too familiar; success through stealing is perfectly acceptable as long as you're not the one who's caught. On TV he appeared regularly on *"The Odd Couple"* and most recently in commercials, such as Chevrolet's 'Mean Mary Jean' ads.

The perennial Kentucky Colonel - the blustering, round-eyed **Raymond Walburn** arrived in Hollywood via Broadway's "The Pursuit of Happiness" for Frank Capra's *Broadway Bill*, as a race track tout. His other best moments were as the wily Danglars, one of the three crooks in Robert Donat's *The Count Of Monte Cristo* and as the phoney politician in *Thanks A Million*. Capra also gave Walburn strong roles in *Mr. Deeds Goes To Town* as Gary Cooper's 'prairie oyster' serving valet; *State Of The Union* and *Riding High*, the 1950 *Broadway Bill* remake. During 1949-50, he teamed with close friend

Even in the most drastic circumstances, Grady Sutton and Franklin Pangborn held their own with star W.C. Fields in "The Bank Dick" (1940).

A disgruntled Walter Catlett as the constable pays a visit to Cary Grant and Katharine Hepburn in "Bringing Up Baby." (1938)

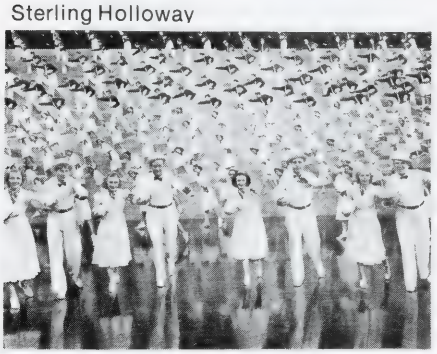
"Meet the Champ" (1940) Hugh Herbert and Hobart Cavanaugh with Iris Adrian.

Walter Catlett in a Monogram series, *Henry* for five features. In 1962, Walburn returned to Broadway for "A Funny Thing Happened On The Way To The Forum," as a befuddled old roman citizen for eighteen months. His last New York appearance was in "*A Very Rich Woman*" with Ruth Gordon ('65) prior to his passing at 81 in 1969.

Walter Catlett was once described as a 'low and wonderful American comedian." His Broadway debut (1911) was in the *"The Prince of Pilsen,"* then Ziegfield's *"Sally,"* starring Marilyn Miller. Catlett successfully transferred his fidgety, google-eyed characters to Hollywood in 1929. The sophisticated comedy, *Bringing Up Baby* gave Catlett his best remembered role as the sheriff driven wild by Katharine Hepburn's and Cary Grant's antics. He died at 71 in 1960.

Hugh Herbert was known for his fidgety hands and giggling "woo-woo." Born in Binghamton, New York, he attended Cornell University. He was a stage headliner for nearly 25 years, but also wrote 150 vaudeville sketches, and plays. Herbert co-authored the first full length talking picture, WB's *The Lights Of New York*. Part of the Warner Brothers stock factory - his roles there provided a training ground for the development of some of his best work: In *Footlight Parade*, as Ruth Donnelly's dim-witted brother; *Dames* as a hair-brained millionaire and *Gold Diggers Of 1935*, as an eccentric attached to his collection of snuff boxes instead of showgirls. A year prior to his passing at 66, Herbert co-starred with Estelita Rodriquez in Republic's *Havana Rose* (1951).

Sterling Holloway



Because of his hillbilly bumpkin features, **Sterling Holloway** was told by a director that he was 'too repulsive' for the movies at his first try at Hollywood. Returning in the mid-1930s, he worked constantly in films like *Elmer The Great, Gold Diggers, Varsity Show* and *Maid Of Salem*. "I delivered so many telegrams and jerked so many sodas I got tired of it and left Hollywood," he said recently. Holloway, now in his early 70s, lives in Laguna Beach but commutes to Hollywood to dub 'voices'

Mischa Auer, Dorothea Kent,

for countless TV commercials and Disney cartoon features.

Olin Howland, brother of silent star Jobyna Howland, played a nasal rustics in many films, as in *Nothing Sacred*, the train station baggage man in Carol Lombard's hometown, Warsaw, Vermont or as the rustic who takes Janet Gaynor to the station to begin her star trip in *A Star Is Born* (1937). Howland also appeared in the 1954 Garland version. He died in 1959 at 63.

One personality comedian with limited talents but a magnetic presence that never seemed to be exploited to his advantage was **Franklin Pangborn.** He toured with Nazimova as her stage manager and also Jessie Bonstelle before World War I. Pangborn did not become a full-time comedian until 1936, when his hilarious bit as a frantic tabulator of a society scavenger hunt in *My Man Godfrey* started him off on a roller coaster of prissy assistant hotel managers, ribbon clerks and dress designers. He specialized in a state of trembling dishevelment, outrage, harrassment or coyness brought on by the antics of customers and guests. Pangborn hilariously flitted in over 200 films, including Fields' *Bank Dick* as bank examiner J. Pinkerton Snoopington; as the gossip columnist in Gaynor's *A Star Is Born* and with Fields again in *Never Give A Sucker An Even Break*, as the Esoteric Studios producer. He died in 1958 after a brief illness at 65.

And who could forget loveable **Willie Best**. A much different type of comedian than those previously discussed. He developed a bumbling, slow black character, often as a handyman, elevator operator and numerous bellboys. His movie gems were a continual source of uproarious laughter.

It would be difficult to discuss the contributions of so many supporting players who have gone with little recognition. The list is endless, but a few who came to mind as comedians who always helped the big stars along are: Jack Norton, Iris Adrian, Henry Armetta, Gladys Blake, Donald Meek, Alison Skipworth, Renie Riano, Mabel Todd, Mary Treen, Mantan Moreland, Etienne Girardot, Joyce Compton, Jody Gilbert, Sam McDaniel and Jimmy Colin. With TV and its insatiable appetite for vintage movies, a whole new generation of fans are enjoying with great affection the talents of these special people. For they so richly deserve a place in the history of the American film. ☆

MY FRIEND BUSTER KEATON

Continued

the misery he went through in the thirties. I can't think of anything more like prison for Buster than to find himself at the age of thirty-three with no outlet for his teaming mind, full of ideas for telling stories on film. Because now when we see these magnificent films, we realize the scope of that cinematic mind -- funny man, yes; clown, yes; stuntman, and how! But what a storyteller and what a cameraman! "The General" looks as if Mathew Brady moved from stills to motion. "Sherlock Jr." looks as though it would have been impossible to shoot without the great processes invented 10-15 years later. He was a wizard of a man who subconciously understood physics, mathematics, and, one suspects, force fields, from the way his body extricated itself from the path of on-coming heavy matter flying helter skelter during tornadoes, hurricanes and floods.

He knew he'd done well too. He knew how much his pictures were to the people who paid their dime. But I think he really was surprised towards the end of his life when they were getting popular again, and that there were lines in France and England and theatres where the Keaton festivals were being shown. I think he was surprised because he was always thinking about work in the present and the future. He had new ideas. He was always ready to go into something new and uncharted. I also think he may have felt people were dwelling too much on his past triumphs. He once said rather quietly, "Christ! Why do people want to see pictures that were made fifty years ago?"

Dear Buster, the answer is that they are just so damn good, that no one is ever going to equal them for sheer joy of life and beauty of motion. No one ever!

How odd that those strawhat producers in 1957 thought he was dead, when there were still nine creative years ahead of him. And, now twelve years after his death, Buster lives and lives and will forever. ☆

[*Editors note: When Lee Graham attended a dinner party at actor James Karen's he was so impressed with the Keaton memorabilia, including dozens of his hats, his director's chairs, personal photos, etc., that Lee prevailed upon Karen to do this story about his close friend for HSM.*]

ORDER YOUR BACK ISSUES NOW.

HOLLYWOOD STUDIO MAGAZINE

INDEX OF ARTICLES APPEARING IN BACK ISSUES

THIS IS OUR NEW REVISED LIST. ALL OTHERS ARE VOID.

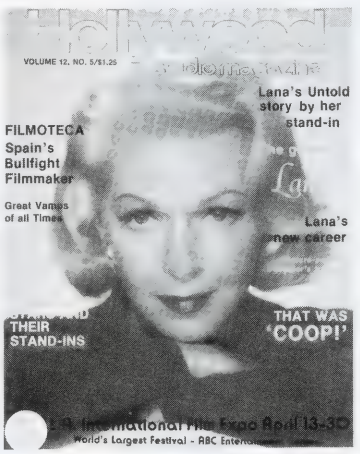
MAGAZINES WITH A STAR ARE $3. All others are $2.

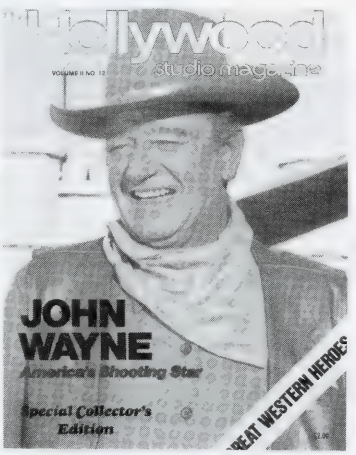
1978 UPDATE

1978 UPDATE

BUILD UP YOUR MOVIE COLLECTION

JEANETTE MAC DONALD & NELSON EDDY
Revival MacDonald-Eddy hits jame L.A. Theatre
GIA SCALA – Her true story by her sister Tina Scala





Thalian's pay tribute to Love Goddess
Rita's Movie Career Pix
Keeping up with Janet Blair/Danish Film Institute
The Lone Ranger still rides/Movie Puzzle Quiz

7. **MAY 1966—VOL. NO. 1**
★ "Calem's Encounter," Universal Studio News, A Bear by the Tail/Hanna Barbera, etc. A very few left. 20 left

8. **JULY 1966—VOL. 1 NO. 2**
★ "F" Troop series—ABC, Early Days of Hollywood—1925, Hanna Barbera's Elite Painting Corp, Disney Filmmaker, etc. A few left. 8 left

9. **AUGUST 1966—VOL. 1 NO. 3**
★ "The Big Cage" Where are they now? The legend of Valentino, Early Days of Hollywood/1925. Cover is a real Universal Studio collectors item. A very few left. 30 left

10. **SEPTEMBER 1971—VOL. 6 NO. 5**
D'Anton Cinematheque, new BevHills movie house—cover
Gaylord Carter King at the Wurlitzer organ
Where yesteryear's Stars are Today
Collector's Corner

11. **JANUARY 1972—VOL. 6 NO. 9**
Katharine Hepburn—cover
Jayne Mansfield—last of the sex symbols
Judy Canova—will she yodel in "No, No Nanette?"

12 **FEBRUARY 1972—VOL. 6 NO. 10**
Gene Tierney—cover
W.C. Fields—names were his game
Jean Parker on the come-back trail
How they fake it in the movies

13 **MAY 1972—VOL. 7 NO. 1**
Liza Minelli & Desi Arnaz, jr.—44th Annual Oscar Awards—cover & story
Gary Cooper—The eternal man
Zorro and Co./Serial
"Carmen Miranda Night"

14 **JUNE 1972—VOL. 7 NO. 2**
Ruby Keeler—cover
Hollywood stars bedazzle Broadway
Great Movie Palaces
Inside track covers Movie & T.V. Studios.

15 **JULY 1972—VOL. 7 NO. 3**
International beauty, Llona Massey—cover & story
Fabulous 'Duncan Sisters'
She was an Earl Carroll beauty

16 **AUGUST 1972—VOL. 7 NO. 4**
Phyllis Diller and her "pretty new face"—cover
Jean Eagels—one of the greatest by one who knew her
Flicker Milestones—the good ol' days
Cinema magic on a $100 budget

17 **NOVEMBER 1972—VOL. 7 NO. 7**
Scene from "Pride and Prejudice"—MGM's fabulous Lot 2—cover/story
Ethel Waters celebrates 60 years in showbiz
Betty Grable and her gorgeous gams
Headed for stardom—Robert Kurston

18 **DECEMBER 1972—VOL. 7 NO. 8**
Efrem Zimbalist Jr.,—a man of many talents—cover & story
Veronica Lake—the girl with the Peek-a-Boo bangs
Esther Ralston—What price remembering
The singing Andrew Sisters

19 **JUNE 1973—VOL. 8 NO. 2**
Hollywood's Hall of Fame—"Mae West"—cover & story
Remembering Bogey and his co-stars
Marx Brothers—from gags to riches
Industry honors John Ford

20 **JULY 1973—VOL. 8 NO. 3**
Jack Oakie with Betty Grable and Alice Faye-cover
The unpredictable "Dahling.' Talullah Bankhead
The girl Howard Hughes made famous
"Hollywood's Hall of Fame"—all time favorite Alice Faye

21 **AUGUST 1973—VOL. 8 NO. 4**
Remember Marilyn ... the allure of a tragic star—cover & story
Rare collector photos of dashing Errol Flynn
Nostalgic memories from turn of the century to the 40's
Joan Caulfield returns to screen

22 **SEPTEMBER 1973—VOL. 8 NO. 4**
A Final Tribute to Betty Grable—cover & story
Thelma Todd's mysterious death rocked the 30's
Goodbye Harry—the desert's version of Will Rogers
Hanna Barbera the buzz of creativity

23 **OCTOBER 1973—VOL. 8 NO. 5**
Galaxy of Ghastly Ghouls—cover & story
Lon Chaney—Man of a 1000 faces
Masters of Terror—Bela Lugosi and Boris Karloff
Tales of Horror, the Macabre, the Supernatural

24 **NOVEMBER 1973—Vol. 8 NO. 7**
Striepke strikes horror with Sssssss ... cover & story
Radio Rocket Boy and how it was filmed
Roger Moore—the new James Bond 007

25 **DECEMBER 1973—VOL. 8 NO. 8**
Claudette Colbert—"Lady of Perfection"—cover & story
Carol Channing "Queen of Nostalgia"
Peggy Castle almost made it
Michael Caines new image

26 **JANUARY 1974—VOL. 8 NO. 9**
Jimmy Durante—cover & story
Fiery Olga San Juan
Return of Johnny "Scat" Davis

27 **MARCH 1974—VOL. 8 NO. 11**
James Stewart & Ida Lupino—Golden Globe Awards—cover & story
Hollywood's hall of fame ... Jeanette MacDonald
Jack Oakie—the man who loves people
Memory lane—Sally Rand and Beatrice Kay

28 **MAY 1974—VOL. 9 NO. 1**
Kim Novak survived an image—cover & story
Bing Crosby made crooning an art
The Tarzan saga and family tree
Movie World's collection "Cars of Stars"

29 **JUNE 1974—VOL. 9 NO. 2**
Salute to James Cagney—Hope & Cagney on cover—plus story
Clint Eastwood—health enthusiast
Passing Parade: Arlene Judge & Claire Dodd• Universal Studios—Yesterday

DON'T FORGET YOUR POSTAGE 35c EACH MAGAZINE

Note – This is our new revised list. All others are void.

30 **JULY 1974—VOL. 9 NO. 3**
Dorothy Lamour and her Sarong—cover & story
Gloria Swanson in 'Airport 75'
Janet Gaynor's second career
Down Memory Lane with Mary MacLaren and Victor Varconi

31 **OCTOBER—NOVEMBER 1974—VOL. 9 NO. 6**
Harold Lloyd Film Revival—cover & story
Lana Turner and Stars from Hollywood High
Dick Haymes on comeback trail
Where is Edwina Booth? Colleen Moore? Louise Brooks?

32 **NOVEMBER 1974—VOL. 9 NO. 7**
"Doris Day waves a flag for Good News" —cover & story
Versatile Jean Hagen
Movie Palaces of a Cinema era
Memory Lane . . . Mary Beth Hughes . . . Johnny Downs

33 **DECEMBER 1974—VOL. 9 NO. 8**
Special Collectors Edition—The best of Gable, Colbert, Durante, Grable

34 **MARCH 1975—VOL. 9 NO. 8**
Universal's Spectacular Studio Tour—cover & story
Jack Benny's Farewell
Masquers honor Liza Minnelli

35 **APRIL 1975—VOL. 9 NO. 9**
"On The Scene" at Hollywood's Golden Globe Awards—cover & story
Here comes Martha Raye
Neil Hamilton's life and career

36 **JUNE 1975—VOL. 9 NO. 11**
Hollywood Super Stars who made film history—cover & story
Producer Prince remembered at U.S.C.
Anthony Quinn's 105th film Mohammad 'Messenger of God'
Memory Lane . . . Mary Pickford . . . Mary Philbin . . . Mary Miles Minter

37 **JULY 1975—VOL. 9 NO 12.**
D.W. Griffith honored—cover & story
Lana Turner wows fans
Jane Greer—first film in 9 years
The Supporting Cast, Margaret Hamilton

38 **OCTOBER 1975—VOL. 10 NO. 3**
"Ready if you are Mr. DeMille"—cover & story
Star Telling Carol Richter
The secret frustration of Constance Moore
How Scenic effects make a movie

39 **FEBRUARY 1976—VOL. 10 NO. 4**
The legendary Marilyn Monroe—cover & story
World's Largest Studios—Run-Run-Shaw never closes
Gigi Perreau Remembered
Universal's Hindenburg Spectacle

40 **MARCH 1976—VOL. 10 NO. 6**
Susan Hayward—"With Love"—cover & story
Betty Blythe—A legend in her own time
Life goes to the movies

41 **APRIL 1976—VOL. NO. 7**
Hall of Fame—John Payne—cover & story
A Golden Hour for a silent star—Gertrude Astor
Hollywood in Haiti
The Rooster that is becoming famous . . . Blarney Cock

42 **MAY 1976—VOL. 10 NO. 8**
"Midway" Universal's salute to the Bicentennial—cover & story
Robert Kendall interviews Charleton Heston
Fabulous Duncan Sisters

43 **JUNE 1976—VOL. 10 NO. 9**
Mary Pickford America's Sweetheart—cover & story
Alfred Hitchcock the Master of movie suspense
Inger Stevens Saint or Sinner?
Beloved Stars of "Golden Days of Radio"

44 **AUGUST 1976—VOL. 10 NO. 10**
Ginger Rogers hits the Nightclub Trail
Cover/Story/Studio Hall of Fame
Nigel Bruce interview & The new Dr. Watson
Candid Camera Stars Scrapbook Series
New Movietown in Baja
Craig Reynolds
Telly Savalas—Unlikely Sex Symbol
Alexis Smith returns to limelight/new & old photos.

45 **SEPT. 1976—VOL. 10. NO. 11**
"Cover Stephen Boyd Sophia Loren in 1964's "Fall of Roman Empire!"
"Stephen Boyd interview & story on "Evil in Deep"
Diana Dors—A day with Betty Grable.
More Treasures in New home
Whirlybirds of Emulsionland

46 **OCT. 1976—VOL 10. NO. 12**
"The Amazing Dobermans" Fred Astaire, Barbara Eden, James Franciscus
Ann Harding Interview
Dale Robertson, balloon enthusiast
Series early days of publicity
Where to write your movie or TV Star

47 **NOV. 1976—VOL. 11, NO. 1**
Carole Lynley & Gary Lockwood
Where to get free TV tickets
Star's lips & other collections
When the movies began to speak—1927
25th anniversary "The King & I"

48 **DEC. 1976—VOL. 11 NO 2.**
Golden films 1977 festival of hits
Unpublished photos famous couples & stars of 30's & 50's
Authentic lipprints of stars quiz
Hollywood honors Crosby, Hope & Lamour

49 **FEB. 1977 VOL. 11 NO. 3**
Liza Minnelli, Barbara La Marr, James Dean and Sal Mineo, Queen of the Dog Sleds, Nell Shipman.

50 **MARCH 1977 VOL 11 NO. 4**
★ "Gone With the Wind" special edition.

51 **APRIL 1977 VOL. 11 NO. 5**
FILMDOM'S unforgettable stars, David Manners, Anna Q. Nillsen, Virginia Bruce, Alex Joseph and 12 wives, Mike Mazurki

52 **MAY, 1977 VOL. 11 NO. 6**
★ Bette Davis Collectors edition of AFI programme, 1967 Oscar awards Irene Ryan, Michael Douglas

53 MOVIELAND GUIDE Special Edition
★ **JUNE, 1977 VOL. 11. NO.** Sold Out
MOVIE GUIDE for film buffs. Where to find the world memorabilia, Hollywood's famous landmarks. Valuable reference lists. Where to see the stars. Free TV tickets, movieland attractions & tours. Much, much more.

54. **AUGUST 1977—VOL. 11 NO. 9**
★ Joan Crawford tribute. Collector's photos from her 50 year career . . . "I Remember"—Jack Oakie"—Crawford Museum—Artistry of the young animators—Academy's Student film awards, Allyn Josyln, Jan Clayton, Andrew Sisters new tour.

55 **SEPTEMBER 1977 VOL. 11 NO. 10**
Dolores Del Rio, exotic Latin Star, Collectors, photos, Hollywood's Latin Beauties, Douglas Fairbanks, Man of the world, photos, Mervyn LeRoy on Quo Vadis, Merton of the Movies . . . Virginia Mayo, Lew Ayres profiles, Grammy's new Hall of Fame. etc.

56 **OCTOBER 1977 VOL. 11 NO. 11**
Elvis Presley tribute and many unpublished photos. Quotes from Co-Stars, Press Clippings, Souvenir issue. Jayne Mansfield's Movie Star Years, etc.

57 **NOVEMBER 1977—Vol. 11 No. 11**
Jeanette MacDonald & Nelson Eddy, America's favorite singing stars whose films are still big box office attractions. Photo Gallery, A Remembrance, Opera Divas of MGM, Gia Scalas true life story, Andrew Sisters on tour, etc.

58 **DECEMBER 1977—Vol. 11 No. 12**
★ GREAT WESTERN HEROES edition. Backward glance Filmdom's top cowboy stars. . .John Wayne, America's shooting star, Cowgirls. . ."Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare candid unpublished cowboy photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

59 **FEBRUARY 1978—Vol. 12 No.1**
FABULOUS RITA HAYWORTH, Thalian tribute, photos from her career, Famous Gilda page poster, Pistol-Packing Eastman and Bronson, Danish Film Institute, Janet Blair interview, Veda Ann Borg, The Lone Ranger, etc.

60 **MARCH 1978—Vol. 12 No. 2**
MAE WEST SEXTETTE EXCLUSIVE PHOTO COLLECTION. Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. George Pal's World—past future. . . "Beyond the Rocks"—Valentino and Swanson, "Texas Detour", Patrick Wayne, Days of Kinescopes and Nickelodeons, James Whitmore, Gladys Cooper and more.

61 **APRIL 1978—Vol 12, No. 3**
★ THE GORGEOUS LANA TURNER - Her new career, Lana's untold story by her stand-in. Photo gallery. AFI honors Henry Fonda, Stars & their stand-ins. Great Vamps of all times. That was Coop. Unusual facts about Academy Awards. Filmoteca, Spains Buff Fight filmmaker. Filmex 1978.

62 **MAY 1978—Vol 12, No. 4**
★ THE GREAT GARBO. Photos & Features by Harriet Parsons, The Time I Saw Garbo. . .Jack Oakie, 1978 Update on Garbo, Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16 page '78 update on where to go what to do. etc. Maps-Hollywood Landmarks, Free TV Tickets & more.

1978
PONTIACS
NOW
ON DISPLAY

SALES
SERVICE
LEASING

COMPLETE BODY SHOP
SERVICE DEPT.

ASK ABOUT OUR
LOW FLEET PRICES

RUEHMAN
PONTIAC &
BMW Agency

PONTIAC 761-5101
BMW 761-6133
4245 LANKERSHIM BLVD.
NORTH HOLLYWOOD
4 blocks North of Universal Studios

24 HOUR or DAY

TELEPHONE
ANSWERING
SERVICE

- Professional
- Commercial
- Residential

Serving
STATE • DICKENS
DIAMOND • TRIANGLE

WEST VALLEY
TELEPHONE EXCHANGE
7018 Reseda Blvd.
DI 3-1901

VAN NUYS
TELEPHONE EXCHANGE
14532 Vanowen
ST 5-5406 or TR 3-1550

ZANY MARX BROS.
Continued

evening, Harpo began shoving extra people into the stateroom where Groucho was trying to dress. On the spur of the moment, the stage crowded. When the scene eventually got onto the screen, it was the biggest laugh of the film. Today it is considered a classic.

A couple of quick examples will show how hard laughs are to come by. In one scene, Groucho said to Chico, "That's the most nauseating proposal I've ever had." Actually, twenty-eight different adjectives (obnoxious, offensive, etc.) were tried out before "nauseating" proved the ideal laugh-getter.

Seaton and Pirosh said that Groucho always delivered that line standing "like a sack of flour." No bobbing eyebrows. No eye-rolling. No stage tricks.

After the first such line-delivery, the writers complained to Groucho that he wasn't giving out.

"I know," said Groucho. "Why project with gimmicks? I know my eye-brows and walk will get laughs. They have for years. But we're testing a line . . . a word . . . not a smirk."

Sadly, I saw the Marx comedy playing to fewer laughts in movie theaters as their comedies went on. You see, Thalberg died just as "A Day at the Races" was going before the camera. Nobody else after him ever thought it worth the expense and trouble to "preview" comedy before it is recorded on film. The more the pity... ***

63 ★ **JUNE 1978—Vol 12, No. 5**
HSM's SCIENCE FICTION special edition. Star Trek-The Movie". Meteor, new film thriller, Star War Sequel: "The Empire Strikes Back. Exclusive interviews "The Greats of Science Fiction, George Pal, Frank Van De Vere, Gene Warren. Movie Masterpieces of Science Fiction. Collector's photo gallery of films that made history. Sci-Fi Academy Awards. . .Star Wars. . Encounters of the Third Kind, Casual Con-Sci-Fi Convention.

CIRCULATION NOTE: We are temporarily out of the Mae West cover June 1973 and Movieland Guide June '77. However, stock will be replenished in the Fall.

DON'T FORGET YOUR POSTAGE 35c EACH MAGAZINE

Hollywood studio Magazine

Nostalgia at it's best

BACK ISSUES ORDER FORM

Please check the issue you want and number to be mailed. Add 35c each for mailing cost.

Orders outside US . add 50¢ postage per magazine.

NAME _____

STREET _____ TOWN _____

STATE _____ ZIP _____

Send your order and check to Hollywood Studio Magazine, P.O. Box 5815, Sherman Oaks, California 91413

DON'T FORGET YOUR POSTAGE

NOTE– This is our new revised list. All others are void.

Continued

"Oh, are you a skier, Mister Laurel?"

"No. But better be doing that than having these needles stuck into me."

He died of a heart attack on February 23, 1965, four months before his seventy-fifth birthday.

Of course, Stan Laurel continues to live through his films. They're playing in some theater, somewhere in the world, every day of every year and are perennially rerun on television in this country around the clock. Today there are Laurel and Hardy clubs of knowledgeable devotees, "The Sons of the Desert," with chapters (tents) in at least twenty American cities. Magazines and books are continually published about them and their faces are plastered on everything from T-shirts mass-produced in Taiwan to plaster-of-Paris lamp bases. Kurt Vonnegut just dedicated his latest novel to Laurel and Hardy, "two angels of my time."

The other day, I took my best friend (and fellow Stan-lover) over to the Laurel and Hardy steps on Vendome. We climbed the stairs, posing and posturing like "the boys," conjuring up specific scenes from *The Music Box*. We looked down at the still narrow road with the parkway in it, where a forty-years-ago truck came out of the blue to flatten Ollie's hat.

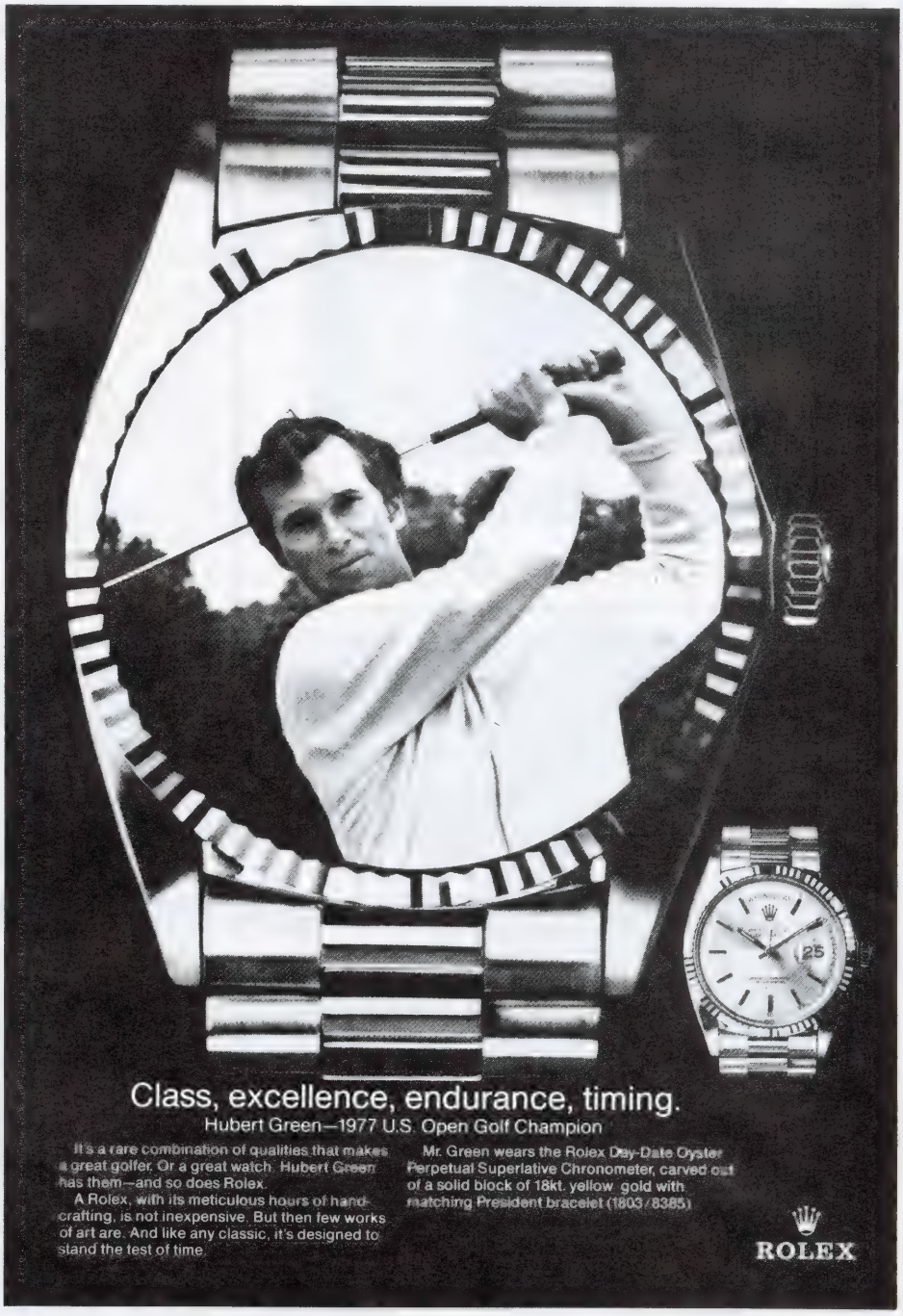
"Hey, remember in the movie?" I asked. "Down there when that nurse pushing a baby carriage hit Ollie over the head with the infant's bottle and Stan avenged him by kicking her in the backside?"

And so we were started off. Off rifling through our mind's catalogs of silly Laurel and Hardy scenes, trying on lines from a dozen of their movies.

The eight-year-old girl who was all bent-over, rollicking in the aisles of a 1940s theater on Western Avenue, now laughed out of a thirty-six-year-old body as my friend and I held each other up (bumping into one another, of course) and stumble-walked down the steps to the car.

Laughing, laughing. Loving. Stan seemed very much with us—and approved.

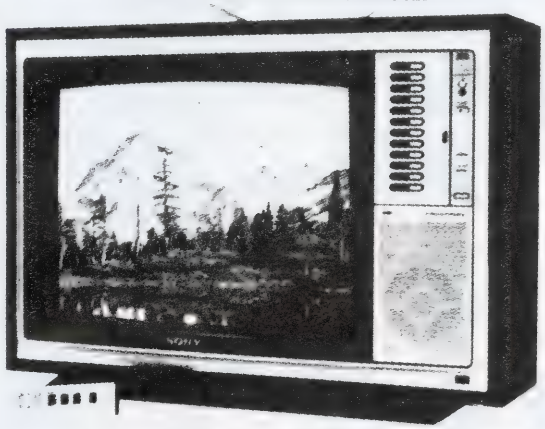
GEORGE BARNES
Flowers
ST.4-5739 PO.3-1752 877-4207
13205 VENTURA BLVD. NORTH HOLLYWOOD


Class, excellence, endurance, timing.
Hubert Green—1977 U.S. Open Golf Champion
It's a rare combination of qualities that makes a great golfer. Or a great watch. Hubert Green has them—and so does Rolex.
A Rolex, with its meticulous hours of hand-crafting, is not inexpensive. But then few works of art are. And like any classic, it's designed to stand the test of time.
Mr. Green wears the Rolex Day-Date Oyster Perpetual Superlative Chronometer, carved out of a solid block of 18kt. yellow gold with matching President bracelet (1803/8385).
ROLEX

BERGGREN JEWELERS
The valleys leading jeweler for over forty four years
Jewelry Appraising and Estate Purchases *Wallace Binford*
No. 25 Bullocks Fashion Square, Sherman Oaks, 788-4014, (LA) 872-2406
17200 Ventura Blvd., Encino Town and Country Main Level, 783-4370

SONY

NEW
1979 MODELS
ARE NOW AVAILABLE



SONY KV-2141R
TRINITRON PLUS
21" screen measured diagonally KV2142R

Big screen KV-2141R changes to any channel in an instant with 12 channel selector pushbuttons. Enjoy added convenience of channel selection from anywhere in room with remote control commander that also adjusts volume and turns set on and off. Lumisponder light-sensing system provides glare-free picture by automatically adjusting brightness and contrast to take care of changing room light. Features power-saving Econoquick system. Modern, slender cabinet with 114° wide angle tube displays Sony's unmatched Trinitron Plus color picture.

Sony's unique energy saving system shuts picture tube power off when set is not in use and produces a quick picture from a cold start.

Special consideration to Studio employees

763-9431 877-4692

DON RAY TV
AND APPLIANCES
10634 Magnolia Blvd. No. Hollywood
1 Blk. W. of Cahuenga

MOVIEREEL / *Continued*

established the annual "Carol Burnett Comedy Awards" within the Music Dept. of UCLA. Awards are designed to focus greater attention on musical comedy at the school where Carol received her theatrical training. Prizes of $1000 will be given to both male and female stars. . . Retired film queen **Esther Ralston** is back in Hollywood to resume her acting career, after having been begged to come back for so many years. She is putting the finishing touches on her autobiography to include memories of her leading men from Gary Cooper to Randolph Scott. . . **Ingrid Bergman** with Wenedy Hiller is appearing in "Waters of the Moon" at the Haymarket in London (a sell-out). She is bringing this revival to the US after a vacation in Sweden where she is completing her revealing autobiography, written in collaboration with Anthony Burgess. . . **Gene Raymond** is the newly elected president of the Motion Picture & Television fund.

A LANDMARK since 1926, **Hollywood's Roosevelt Hotel's** $4 million dollar renovation is well underway. The new owners, Solide Enterprises want to bring back the old glamour that was Hollywood. The Cine Grill & Blossom Room are completely new. The Blossom Room was the scene of the Academy's first Oscar Awards Show. A sequence for the new movie "Rainbow," the story of the late Judy Garland will be filmed there this month. Elayne Blythe president of the Film Advisory Board has been appointed director of public relations for the hotel and will soon conduct Interview Shows from there in addition to being hostess for "An Evening with Elayne" featuring stars, composers and celebrities.

Ray Lukban has been appointed the new managing director.

Girls Friday of Show Business hold their fund raising event for '78-79, a dinner dance Sept. 9 in Los Angeles' Biltmore Bowl for reconstructive surgery for needy children.

The Hollywood Search is on for old historical sites that may have been overlooked. The Hollywood Historical and Cultural Resources Survey are conducting a house to house ... street to street search for sites where a placard may be placed for future Hollywood visitors and those who wish to take a walking tour of the area. The California office of Historic Preservation under the National Preservation Act of 1966 is providing the monies for the project.

HOME VIDEO PROBE — With the home video programming market expected to account for $2 billion or more of annual sales revenues, five years from now, video publishers, program suppliers and distributors, production companies and retailers are deciding how to enter the market and how to remain competitive. An independent survey is now underway. —Home TV Screen.

OHIO'S FALL FILM FESTIVALS

Ohio will be busy this fall honoring the art of filmmaking in three different festivals.

Columbus International Film Festival is first on the list. Festival will be held Oct. 19. Deadline for entries was July 10. Contact Columbus Film Council, 8 E. Broad St., Columbus, OH 43215.

Ohio Video Festival is set for Oct. 21-22. Entry forms, due Sept. 25, are available from Athens Video Festival, Box 388, Athens, Oh. 45701.

The **1978 Athens International Film Festival** Scriptwriting Competition is accepting materials now. Deadline is Oct. 2. Contact Athens International Film Festival, Scriptwriting Competition, Box 388, Athens, Ohio 45701. Festival date has not been announced.

MONTREAL FESTIVAL

Twenty new features and shorts have been selected for The World Film Festival in Montreal, Canada, Aug. 25th thru Sept. 3rd.

MOVIEREEL *Continued*

The **Greater Miami International Film Festival** in cooperation with Peckham Productions (NYC) announced the inauguration of a major one thousand dollar (**$1,000.00**) cash grant to the **best student filmmaker**. The new annual award honors the memory of John Peckham, a leading international documentary filmmaker and original member of the Festival of The Americas Board of Directors.

Todd's recent Cannes Festival confabs included huddles with Otto Preminger, Mike Frankovitch, Sir Lew Grade, Elmo Williams, Mike Medavoy, Ian Jessell, Freddy Fields, Alan Ladd, Jr., Rona Barrett, and Alex Salkind.

The Greater Miami International Film Festival (formerly held in the Virgin Islands, will be held November 10-19, 1978.

Greater Miami International Film Festival, P.O. Box 01-4861, Miami, Florida 33101. (305) 673-5700. Telex. No. 512316. ☆

COMEDY QUIZ ANSWERS

1978 BUICKS & OPELS NOW ON DISPLAY

Come in now for a real low cost deal!

LEASING ALL MAKES

FLEET DISCOUNT TO ALL STUDIO EMPLOYEES

This dealership has been personally contacted and has agreed to give employees of all Studios the best possible deal, consistent with ethical business practices.

FINE SELECTION OF USED CARS

Harvey Tyrrell Buick

BUICK AND OPEL AUTHORIZED SALES & SERVICE

COMPLETE MECHANICAL REPAIRS
BODY AND PAINT DEPT.
FREE PICK-UP AND DELIVERY

4645 Lankershim Blvd. • North Hollywood, Calif.
North Hollywood • Los Angeles • West Valley

766-5211 — 877-5361 — 984-3430

- **Optional black & white camera** lets you produce your own home shows complete with sound.
- **Record up to 4 hours.** A speed switch changes the tape speed from standard play to long play for maximum recording time.
- **Ease of operation.** All controls are highly visible and simple to operate.
- **Remote pause control** has a 20-foot cord for convenient use. By the touch of a button, it momentarily interrupts the operation so that you can delete segments while recording. It can also be used to interrupt playback so you can answer the phone or door.
- **Tape counter with memory.** When rewinding, the tape will stop automatically wherever you select. In addition, you can index all selections to start them at their beginning during playback.
- **Built-in electronic digital clock/timer** comes at no additional charge. It presets the machine for unattended recording up to 24 hours. The clock uses lighted, easy-to-read numbers. It's completely electronic, requiring no cleaning or lubrication.
- **Optional microphone** is available for adding commentary to a recorded cassette.
- **RCA cassettes** are available with up to 2- or 4-hour recording capacity.

RCA SelectaVision Video Cassette Recorder.

$300 MOVIE CAMERA
Special price $99.95

DON RAY TV

AND APPLIANCES
10634 Magnolia Blvd. No. Hollywood 1 Blk. W. of Cahuenga
763-9431 877-4692

Special consideration to Studio employees

New classes starting at internationally famous ice skating school.

ADVANCE REGISTRATION NOW OPEN.
Now is the time to sign up for ice skating lessons at the Ice Capades Chalet. Whether you've ice skated before or never ice skated in your life, one of these classes is for you. Classes fill up fast, so call today for all the information for the whole family.

ADVANCE RESERVATIONS FOR GROUP FUNCTIONS.
Ice Capades Chalet is a great place for private or institutional group functions. Call now for reservations.

Call now for advance registration and additional information.

ICE CAPADES CHALET

TOPANGA
Topanga Plaza
6600 Topanga Canyon Boulevard
Canoga Park, CA 91303
213/348-9121

NORTH HOLLYWOOD
6100 Laurel Canyon Boulevard
North Hollywood, CA 91606
213/985-5555

SANTA MONICA
500 Broadway
Santa Monica, CA 90401
213/451-1677

ROYAL VIKING LINE SAILS TO CHINA IN '79 FOR THREE CRUISES

Royal Viking Line, while actively operating cruises to all parts of the world, is already looking ahead to 1979. Passengers will have three opportunities to visit China next year.

The Royal Viking Sea will call at Tientsin March 29 during a 70-day "Circle Pacific" trip sailing from Los Angeles and San Francisco, Feb. 7 and 8.

The ship returns to Tientsin in October on a 54-day "Orient" cruise, slated to leave San Francisco and Los Angeles Sept. 21 and 22.

The third plan visiting China is available on the Royal Viking Sky's "Around the World" sailing from Port Everglades Jan. 8 and Los Angeles, Jan. 20, 1979.

For detailed folders or additional information contact

Cruise World Unlimited
A DIVISION OF TRAVEL HALLMARK, INC.

REPRESENTATIVES OF ALL MAJOR CRUISE LINES
4938 Van Nuys Boulevard, Sherman Oaks, California 91403
Kathy and Jim Kirschner *(213) 990-8022*

Geni Charlesworth

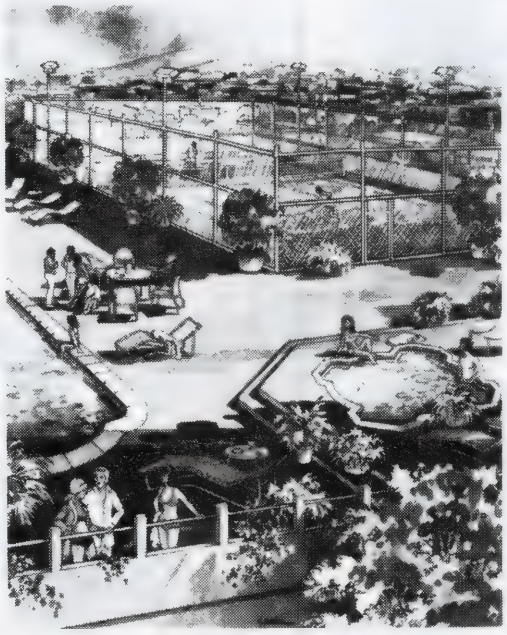
Celebrity Dining

That charmer, **Stan Kann** back in our Southland environs after filming back to back segs of his new TV show, "Stan Kann?" in Canada partied by pals including his buddy Larry Merion at the Holiday magazine award-winning Aux Delices French restaurant in Sherman Oaks. Chef Marcel Frantz, co-owner of the popular little dinery had prepared Stan's favorite fresh raspberry tarts in honor of the occasion. If co-owner and host Roger Martini of Aux Delices is beaming these days it's because his pretty daughter, Yvette is doing nicely in her show business career as a producer and writer.

That was producer **Sidney Pollock** back again at the popular Yugoslavian Village on Barham Blvd. just off Hollywood Freeway North — with the Carroll O'Connors taking time out from O'Connors new Ginger Man in Beverly Hills which he jointly owns with Patrick O'Neal. Pretty **Lana Simic** does most of the cooking which is a tempting meld of Yugoslavian and authentic Mediterrenean entrees - husband Larry an affable host and sometimes sit-in member of the lively Continental Trio that entertains nightly. Nandor and his exciting Gypsy violin join them, too, as does Georgia, lovely new exponent of

Rosalyn Kind (Barbra Streisand's baby sister) shown chatting with Vern Lanegrasse, host of Channel 52's Hollywood Chef Show and syndicated columnist, is not letting any grass grow underfoot with her own singing career! Meantime, the smart young lady is partners with talented Liz Brooks who bakes up a storm for the pair's Butterfly Bake Shop at 1321 Westwood Blvd. in Westwood. Lanegrasse came by to interview Rosalyn and sample some of Liz' goodies!

Uniquely Different.



Near Beverly Hills and Hollywood, Le Parc provides all the relaxing amenities you could ask for: Roof garden swimming pool, tennis court, sauna, gym and therapeutic pool. On a quiet street, it is only a few steps away from the many restaurants of La Cienega Blvd. and a few blocks from the Pacific Design Center and the Cedars-Sinai Medical Center.

A complete complimentary breakfast and a daily cocktail party are included in the rate.

Le Parc

hôtel de luxe

733 N. WESTKNOLL • WEST HOLLYWOOD
CALIFORNIA (213) 855-8888

For reservations dial toll free in U.S. (800) 421-4306 in Calif. (800) 282-4818

Get-away!

Resort to the Casa Sirena Marina Hotel

There's a world away from it all at the water's edge in Channel Islands Harbor. Just one hour drive or half-hour flight from LA. Enjoy golf, tennis, sportfishing, sailing, swimming, scuba diving, the sauna, jacuzzi and a spacious recreation room. Isolated beaches.

Complimentary limousine service to and from the Ventura County Airport. Come join us, resort to the Casa!

Casa Sirena
MARINA HOTEL
Channel Islands Harbor
Oxnard, CA 93030 • (805) 985-6311

The
CARRIAGE INN
hotel

5525 SEPULVEDA BLVD.

the Corner of Burbank Blvd.
and the San Diego Freeway

185 AIR-CONDITIONED ROOMS.
COMPLETE HOTEL SERVICE, HEATED POOL, DINING ROOM, COCKTAIL LOUNGE.

COFFEE SHOP

MOST MAJOR CREDIT CARDS ACCEPTED.

PHONE 787-2300

Atlas Hotels

YOUR BEST ADDRESS

SUBSCRIBE TO
Hollywood studio Magazine

A Romantic Retreat

Retreat to happiness in this wonderland setting of unparalleled natural beauty, of spectacular vistas, crashing surf and California's most dramatic coastline.

Luxurious Oceanview Lanai Rooms and Charming Garden Cottages with Fireplaces.

Gracious, Gourmet Dining

Wedding Chapel Among the Pines. . . . Perfectly Planned Receptions, Banquets

Heated Pool and only minutes away. Championship Golf Courses, Deep-Sea Fishing, and the many sports and cultural events of the famous Monterey Peninsula.

Highlands Inn

Carmel's Only Ocean Front Hotel

Carmel
(408) 624-3801

Four Scenic Miles South of Carmel on Highway Number One

"la danse Orientale" appearing in the show. Cocktails, too, at this charming place which has been undergoing a remodeling and enlargement program soon to be completed but it's business as usual!

Le Cellier, the delightful French cuisinery in Santa Monica vacations the first three weeks of September - Co-owners **Madelyn and Jacques Don Salat** with partner **Chef Jean Bellordre** take a well-earned rest after continuing to operate smoothly and efficiently despite the fact that the outside of Le Cellier and down to the corner has been undergoing a complete face lift. At this writing, the beautiful new face on the building should be completed.

If baseball is your favorite game, and seeing stars is another, Yellowfingers French Cafes in Sherman Oaks and Woodland Hills seem to hold a great attraction for several of the Dodger baseball stars. That unmistakable and popular actor, **Richard Kiel** is also another Yellowfingers afficianado. Both places have easy hours and tempting varieties of French specialties which may be enjoyed from 11:30 A.M. to 11:30 P.M. - later on weekends. Outdoor dining in Yellowfingers Woodland Hills.

At the Mikado Japanese restaurant, North Hollywood was **William Shatner** looking handsome as ever and probably at this writing deep into the new Star Trek movie. **William Conrad** is another star that digs this popular dinery where the silvery Koi fish do there flashing ballet in the pools outside the dining room windows. Manager George Bybee tells us that the dinery now has its own private reservations number 761-7440.

When good friends get together it's funtime all the time! Shown at the famous old Kowloon restaurant where they dined in the Foreign Correspondents Room are (l to r) Dody Goodman peeking from behind a wayward palm, Stan Kann who's prepping a Las Vegas debut, Natalie Shafer off to New York and vacation, Vern Lanegrasse back from personal appearances in the big San Francisco Gourmet Cookware show, and genial owner of the Kowloon, Yook Ming Man who planned a Peking Duck dinner for the group.

Longtime restaurateur **Christian Bernaert and his lovely wife Donna** welcomed a beautiful baby girl, **Chantal**, in July. Celebration continued right on into August when the popular Michael's Canoga Inn restaurant of the Bernaert's celebrated twenty years on the scene and poured champagne toasts both luncheon and dinner time complimentary to patrons. That's class!

Jack Webb's longtime fave place celebrated twenty seven years in August - The China Trader, a fine supper club over Toluca Lake way. Jack still has his own private table with special Peacock throne chair just off the front entry of the 'Trader which serves exotic cocktails, Cantonese cuisine and top entertainment nightly from 9 P.M. **Jonathon Winters** is another regular patron with his family.

The Eggshell in Tarzana is attracting sun lovers what with the addition of a colorful outdoor dining area - seventy five persons or so can enjoy ole Sol and the summer ambiance. **Adeline Heidt**, columnist for one of our Valley papers and her handsome son, "Slugger" Horace Heidt, Jr. (he just took his Bar exam) recently nibbled on the delicious French crepes - just one of a dozen entrees on the Eggshell's popular Sunday Brunch served from 10:30 A.M.

Noted astrologer, Sadic E. Adlair and his pretty Marcie were recent diners at Ho Toy's Cantonese restaurant in Sherman Oaks. **Robert Lee**, genial owner-host with his brother **William** also have the magnificent Jade West in Century City where many opening night parties and charity events are held. Ho Toy's celebrates a quarter of a century this year, and has the largest take out department in San Fernando Valley.

New editor, **William Hartney** of the **new Big Valley Magazine** dining at Colonel Lee's Chinese Szechuan restaurant adjoining the Mongolian Bar-B-Que in Encino. ☆

Hilly Rose (right) popular radio and television personality with his pretty wife Mary (shown) recently dined at Colonel Lee's Szechuan Chinese restaurant in Encino. That's Colonel John Lee, founder and owner of Colonel Lee's Mongolian Bar-B-Que restaurants looking on as Hilly displays his new book which just hit the stands - "But, That's Not What I Called About." Rose is on KFI radio and KHJ Television Tuesdays.

Famous for our Salad Bar and Varied Menu
COCKTAILS and ENTERTAINMENT
Mc Guire's
RESTAURANT
8232 De Soto, Canoga Park
Reservations 341-5510

KELBO'S
WORLD'S FINEST SPARERIBS
11434 West Pico
101 North Fairfax
ISLANDS OF FUN • DANCING

The Valley Hilton
For Gourmet Dining and Supper Club Entertainment
The GROUND FLOOR
15433 Ventura Blvd. • Sherman Oaks, CA 91403
Phone (213) 981-5400 • Reservations recommended
Dining Room open from 7 a.m.-11 p.m.
Sundays and holidays 8 a.m.-9 p.m.
THE VALLEY'S LEADING HOTEL Close to All Movie & TV Studios

Arthur Wong's
FAR EAST TERRACE
The Aristocrat of Chinese Food
4123 Lankershim Blvd. Near Universal City 877-2902

Belgian & Continental Cuisine
Michael's
Canoga Inn
LUNCH MONDAY THRU FRIDAY
DINNERS 7 DAYS A WEEK
21129 Sherman Way
Canoga Park 340-6446

Ho Toy's
CANTONESE RESTAURANT
4630 Van Nuys Boulevard
Sherman Oaks
Reservations 783-0460
Luncheon 11 30 - 3 00 p m Monday - Saturday
Dinners Nightly — Sunday 1 00 p m
COCKTAILS & EXOTIC POLYNESIAN DRINKS

Yellowfingers
LUNCHEON—DINNERS
"a bit of France in the Valley"
FRENCH CAFES
15013 Ventura Blvd., Sherman Oaks
990-1791 — closed Sundays
22616 Ventura Blvd., Woodland Hills
347-6711 — closed Mondays

THE THREE STOOGES/Continued

with 20th Century Fox to do a film with Bing Crosby, Debbie Reynolds and Robert Wagner.

Then the team on the verge of a breakup received new life. Columbia Pictures decided to package 78 Stooges shorts to its television subsidiary Screen Gems. In less than one year's time, 156 stations were carrying the Stooges films and they were widely acclaimed.

A New Stooge Needed

To take the place of Joe Besser the Stooges hired an ex-burlesque comedian Joe DeRita who had made shorts for Columbia in the 1950's. He quickly assumed the role of the third Stooge as Curly Joe.

Since then they have appeared on many television shows with Steve Allen, Joe Bishop, Ed Sullivan and Danny Thomas.

Within the last three years the deaths of Larry Fine (of a stroke), Moe Howard (of lung cancer) and Kenneth Lackey (of a lengthy illness) have been recorded. The two Stooges remaining are Joe Besser and Joe DeRita.

featuring the designs of

Adolpho Ann Klein Morell Pierre Cardin

Since 1933

Sterns Valley Furriers

FACTORY SHOWROOM
5112 LANKERSHIM BLVD.
NORTH HOLLYWOOD, CALIF.
761-1822 - 763-5721

PLAZA DE ORO
17203 VENTURA BLVD.
ENCINO, CA 91316
981-7197

WHAT-HAVE-YOU
Scavenger's Paradise
Antiques
BUY – RENT – SELL – SWAP
USED FURNITURE • MARBLE
3731-35 CAHUENGA WEST
TR. 7-7945

NO JOB TOO SMALL
ALL *Quality Work*
TYPES ELECTRICAL WORK
REMODELS ADDITIONS
Specializing in Custom Wiring.
Gardening, Landscape Lighting.
Panel Changes.
Major Appliance Wiring
B & K ELECTRIC CO.
(213) POplar 3-0663
12409 Ventura Court STUDIO CITY
15015 Ventura Blvd. S. OAKS

CUSTOM MOVIE SCRAPBOOKS
From the 1920's to Today
MADELEINE FAYETTE
735 Leona Lane
Mountain View
California 94041
(415) 967-7034
For List Send S.A.S.E.

World's second largest collection of

Movie Stills, Posters, Lobbies, Press-books, Autographs, Programs, etc.

(213) 769-9043

Box 3232,
No. Hollywood,
Calif. 91609
*No catalogue, state wants.

Eddie Brandt's
Saturday Matinee

Find **All About Bette** and other legends at
CINE MONDE
Quality stills, original posters, rare lobby cards
Prompt Mail Orders
Collections Bought, Sold, Traded
12-6 PM Tuesday-Sunday
1488 Vallejo St. at Polk, San Francisco 776-9988

CLASSIFIED SECTION

BUY * SELL * EXCHANGE MISCELLANEOUS

Hollywood studio Magazine

CLASSIFIED RATES:
MINIMUM ORDER $3 (15 words @ 10c a word—1 time). Payment must accompany insertion order. (Rates quoted are for ads appearing in Classified Section only. Display rates furnished upon request.)

INSTANT CALCULATOR

	3x	6x	12x
3 Lines	4.50	8.10	18 54
4 Lines	6.00	10.80	21.12
5 Lines	7.50	13.50	26.40
6 Lines	9.00	16.20	31.68
7 Lines	10.50	18.90	36.96
8 Lines	12.00	21.60	42.24
9 Lines	13.50	24.30	47.52
10 Lines	15.00	27.00	52.80
11 Lines	16.50	29.70	58.08
12 Lines	18.00	32.40	63.36

Approximately 5 words to a line.
BONUS: ONE FREE AD WITH EACH 3x OR MORE ORDER PLACED. 3 time order—you get 4 runs, 6 time order—you get 7 runs, etc. When figuring cost, all abbreviations and initials count as one word. Include name and address in word count; no charge for Zip code. Closing date for receiving copy is the 5th of each month for inclusion in following issue.

Mail to P.O. Box 5815
Sherman Oaks, Calif. 91413

PERSONALS

SUBSCRIBE TO STUDIO MAGAZINE - THE BEST & MOST INFORMATIVE NOSTALGIA MAGAZINE.
Only $9.50, 1 year
(10 photo-loaded issues)

PSYCHIC
Can bewitch (mesmerize) loved ones, other to your bidding: Write requests. (503-342-2210.
JAMIL
P.O. Box 10154, Dept. A.B.
Eugene, Ore. 97401
(TF 2-'78)

RESUME WRITING SERVICE
Let us show you how to start a business. Writing experience not necessary. Nominal total start up & operating capitol required. Broker: MARTIN RADOFF, 766-3833. (T.F.2-'78)

UNIQUE: World wide service for all collectors. Contact **THE COLLECTOR,** P.O. Box 2870, Hollywood, California 90028 (5-'78)-6'79)

PHOTOS—CLIPPINGS

PHOTO STAMPS are sparkling, high quality, glossy photographs in SHEET FORM, with gummed backs. Ready to lick & stick—just like a sheet of real postage stamps. FACE pictures—portraits—make the finest PHOTO STAMPS, but we will make the best possible sheet from any photo supplied. 100 reg. stamps $4.00 or 50 jumbo $4.00, giant poster, (2 x 3 ft) $6.98, (Allow 2 weeks). Mail check. NO NEGATIVES OR SLIDES PLEASE!—STUDIO COLLECTOR'S CLUB
P.O. Box 5815, Sherman Oaks, Calif. 91413

HARD-TO-FIND PHOTOS. Black & white. Star's etc. $2.50 ea + 35¢ postage). Write what you need to Studio Collectors Club Photo Dept., P.O. Box 5815, Sherman Oaks, CA 91413.

Enormous stock of AUTHENTIC Signatures and Signed Photographs of Movie, TV, and Stage Stars, from A to Z, past and present. Catalogs issued. A SASE will bring you our latest one. We also BUY! JM, Box 15671-M, Plantation, FL 33318. (5-6-8-9-10-11-12-'78)

FOR SALE: Thousands of rare original movie stills, candid and news photos, from huge private estate. Lombard, Robinson, Coogan Powell, Tracy, Pickford, Russell, Blondell, Rogers, Disney, Westerns and many more, $2.00 each. No lists, be specific. Tal Kanigher, Box 6294, Burbank, Calif., 91505 (8-'78 inc. 6-'79)

SNAPSHOTS:
Judy, Marilyn, Farrah, 800 more. Color sample-$2. Old clippings. S.A.S.E. Barr, #1003, 1850 N. Whitley, Hollywood, CA 90028. (6-8-9-'78)

BOOKS— MAGAZINES

SELLING MOVIE AND T.V. MAGS., T.V. guides, radio premiums, comic books, James Bond, M. Monroe, J. Dean, Dark Shadows, The Prisoner, Movie Pressbooks, Posters, Lobby Cards, Photos, etc., 1900-1978. Catalogue 75¢. Rogofsky, Box S1102, Flushing, N.Y. 11354 (8-9-10-11-'78)

Wanted!
MOVIE MAGAZINES 1910 - 1920. Send price, date, condition, number of pages or clippings missing. Interested particularly in Motion Picture Classic & Photoplay. G. Hamm, 1338 66th Ave., Philadelphia, PA 19126. (7-8-9-'78)

WANTED MOVIE MAGAZINES with color photos of Esther Williams, Harry Staton, Box 262, Forest Hills, Kentucky 41527.

FILMS FOR SALE

COLUMBIA PICTURES!
Brand new 56 page catalogue listing all of your favorite Columbia Features in Super 8 sound or silent viewers digest versions. Send for your free catalogue today! COLUMBIA PICTURES 8mm FILMS, Department 20, Columbia Pictures Building, 711 Fifth Avenue, New York, New York 10022 (10-'76-TF)

SUPER 16mm MOVIES!
Comedies, adventures, features, cartoons, serials, plus much more. NEW: Bargain club—Save up to 70%. 64-page catalog $1.00. Reel Images, 456 Monroe Turnpike, Monroe, Connecticut 06468. (203) 261-5022 (TF 2-'77)

Discount movie supplies, rewinds, film cleaners, film wipes, etc. Write: Coastal, 1428 San Marco Blvd., Jax, FL 32207 (8-9-10-11-12-2-3, '78)

MOTION PICTURE FILMS
SUPER 8mm, 16mm, 8mm silent and sound film classics. Free catalog. NILES, 1141-HSM Mishawaka, South Bend, Indiana 46615. (T.F.)

DOMINION FILMS LTD.
Feature and Short Super 8MM sound and silent film favorites. Send for your free catalogue today! Dominion Films Ltd., 908 West 7 Avenue, Vancouver, B.C. V5Z 1C3, Canada.
(8-9-10-11-12-2-3-'79)

UNUSUAL-BIZARRE - 16 mm VINTAGE CLASSICS! SASE for listing. **SKY DEVEN PROD.,** P.O. Box 594, N.Y. 10003
(7-8-9-10-'78)

FILMS AND VIDEOTAPES FOR SALE
Thousands of titles available! Both Super 8 Sound and Silent films, Beta and VHS videotape formats. Write for **FREE** LISTS. The **Sheik Film Store,** 1823-25 Airline Hwy., Metairie, LA 70001. (8-'78 inc. 9/'79)

SOMETHING DIFFERENT!
Feature-length movie audio tapes on cassettes, complete with all dialog, music and effects. If you have a cassette deck you can have movies wherever you go. Buy, sell or trade. SASE for my list. Barnett, Box 18784, Atlanta, GA 30326. (8-9-10-11-'78)

MOVIE SOUNDTRACK SALE/AUCTION. Rare records from personal collection. Also for sale Horror Magazines. Large lists 15¢, Peter Kennedy, 1563 SW 23rd Terrace, Miami, Florida 33145. (8-9-'78)

WANTED TO BUY

SALE — ORIGINAL MOVIE POSTERS, Lobby cards & stills. Kenneth Colman, 73 Maplewood Dr., Plainview, N.Y. 11803. (8-9-'78)

WANTED: SUSAN HAYWARD photos: portraits, scenes. Newspaper, magazine articles, pictures. Describe. Buy or trade 40's and 50's magazine material on your favorites. June Johnson, 304 So. Brixton, Garden City, New York 11530.
(6-8-9-10-'78)

WANTED TO BUY OR TRADE
Dorothy LAMOUR portraits, pubstills, candids, transparencies and stills from films. Andre' Verge's 71 rue des Saints-Peres 75006 PARIS France (8-9-'78)

WANTED: Interest in material on Jack Hoxie & Fred Thomson. Leo Leriche, 7321 Zephyr Place, Maplewood, MO 63143 (8-9-'78)

WANTED: Any magazines or articles on Garland or Hayward. Mike Harris, P.O. Box 29, Tullahoma, TN 37388.

WANTED: Posters, pressbooks, photos, etc. On former child star Tommy Rettig. Bob Finegan, 40 Beech St., Brampton, Ontario, Canada L6V1V1

WANTED: Movie Paper on "Renfrew of the Royal Mounted" film series (Grand National & Monogram). Send replies to L.D. Adams; 17340 Donert St., Hesperia, Calif. 92345. (8-9-'78)

WANTED: Old serial chapters . . . especially serials from the '30's. L.D. Adams; 17340 Donert St., Hesperia, Calif. 92345. (8-9-'78)

WANTED: Anything and everything on Carol Burnett. Also her husband Joe Hamilton when he was a Skylark on Dinah's Chevy Show. Want old Skylark records and albums. Kathy Clements, 4315 West 166th Street, Lawndale, CA 90260. (8-9-'78)

Wanted: All film related material on Marilyn Monroe. Magazines, posters, stills, clippings, anything. Entire collections or single items. Want documentary films on her life also. J. Bowen, D410 Grant St., Alpena, MICH. 49707. (8-9'78)

WANTED — Stills of "Ruthless" showing Raymond Burr in them. Early Pasadena Playhouse. Playbills with Raymond Burr name. Stills of "New Mexico" showing Raymond Burr in them. Radio shows and early TV shows he was in. O. Hill, Box 94, Elizabeth, NJ. 07207.
(7-8-9-'78)

WANTED—ORIGINAL POSTERS on "Casablanch", Calvacade, Broadway Melody, Grand Hotel, Great Ziegfeld, Jr.R. Arnold, 2234 South Blvd., Houston, Texas 77098

I am a collector of **CAROLE LOMBARD** photos, magazine articles and pictures. Donna Fields, 418 N. 7th, Goshen, Ind. 46526. (9-10-'78)

WANTED — 100 ft. musicals, popular in 40's, 50's featuring "De Castro Sisters," etc. V.J. Karnos, Box 282, Brahan, Minn. 55006. (8-9-'78)

TV GUIDES for sale or trade. Want films, video tapes of early TV and Westerns, also magazines. Joe Oleksiewicz, 430 E. Nelson, Alexandria, Virginia. 22301. (8-9-'78)

FREE - 16 PAGE MOVIELAND GUIDE with subscription to HOLLYWOOD STUDIO Magazine $9.50 (10 issues) P.O. Box 5815, Sherman Oaks, CA 91413. (also Class. ad up to 25 words for a 2x run.)

Wanted: 16mm films- White Christman, Golddiggers of 1933, Lillian Russell. Debbie Schwabland, 913 Lake Hollingsworth Dr., Lakeland, Fla 33803. (8-9-'78)

Wanted: G. Rogers and Alice Faye materials-posters, stills, 16mm films etc. Debbie Schwabland, 913 Lake Hollingsworth Dr., Lakeland, Fla 33803. (8-9-'78)

Wanted to buy ORIGINALS ONLY: G.W.T.W., Calamity Jane, San Francisco, MacDonald/Eddy, R. Keeler, D. Powell, M. Loy, Wm. Powell, Durbin. K. May, 2011 Powell, San Francisco, CA 94133. (8-9-'78)

WANTED: Anything on Elvis Presley. Record sleeves, pictures. All must be in V.G. to mint condition. Dolores Claggett, 22930 Furton, St. Clair Shores, Mich. 48082.

WANTED: 8x10 portraits Helmut Berger, Dietrich, Lon McAllister, Alain Delon, Horst Bucholz, Richard Jaeckel, Description, prices. William Balloun, 3649 Via Mar Monte, Carmel, CA 93923. (8-9-'78)

WANTED: Articles rare stills, costumes, posters, etc. From both MGM's-Ben Hurs. Michael T. Jenks 439 W. Inkster, Kalamazoo, 200, MI 49001 (8-9-'78)

WANTED - Stills, records, color pictures, magazines, sheet music. Anything on Jeanette Mac Donald & Nelson Eddy. J. Romero, 5471 Victoria Ave., LA, CA. 90043 (8-9-'78)

WANTED — Any material relating to Flynn, La Marr, Valentino, Leigh, Hayworth, stills, magazine, covers, articles, posters, ads, books. Joe Mikelas, 124 Hoffman Blvd., Pittsburg, PA 15209 (8-9-'78)

WANTED: Any 8mm or Super 8mm Films of William Desmond whether he is star or supporting part. Let me know what you have. W.S. Moye, P.O. Box 236, Victoria, Virginia 23974. (8-9-'78)

WANTED by private collector: 16mm original prints of French movies, shorts or features, with or without subtitles. G. Tamarelle, 110 Cohasset Stage Rd., Chico, CA 95926. (9-10-'78)

WANTED: Anything on Elvis Presley. Record sleeves, pictures. All must be in V.G. to mint condition. Dolores Clagett, 22930 Furton, St. Clair Shores, Mich. 48082.

WANTED: ELVIS PRESLEY records, memorablia, etc. Also have various Elvis items for sale or trade. Send your wants to ANNA LABBATE, P.O. Box 1233, New York, N.Y. 10008. (8-9-10-11-12-2-'79)

WANTED — Anything on the "Wizard of Oz," Mae West, Martha Raye, Ann Miller, Dolly Parton, Margaret Hamilton. Duane Shell, R.R.I., Piper City, Ill. 60959. (9-10-#8)

WANTED — Any photographs or material on Richard Widmark or James Cagney. Write Mrs. Sandra Blinn, 15 Carlida Road, Groveland, Mass. 01834. (8-9-'78)

WANTED — Ava Gardner 1-sheets Pandora, Great Sinner, Mogambo, Three Men in White; Venus Statue; other memorabilia. Tom Banks, 1200 Hibiscus Ave., Pompano Beach, Florida, 33062.

WANTED — Ginger Rogers material. Especially recordings without Astaire. Sheet music; especially Astaire's own compositions, Ellen Dioguardi, Box 745, Stony Brook. N.Y. 11790.

WANTED — Any and all material on the brilliant new star Didi Conn. Please contact Andrew A. Richter, 7902 Hershe, Houston, Texas 77029. (9-10-'78)

MISCELLANEOUS

ELVIS: Records, Photos, Memorabilia. Private Collection. SASE and $1.00 For List, Refunded With Purchase. P.O. Box 6494 Southbro, W.P.B., Fla. 33405. (5-6-8-9-10-11-'78).

ELVIS PRESLEY T SHIRTS. Full color reproduction of Elvis on fine quality cotton. All sizes. Were $4.98. Special $2.98 postpaid. Studio Collectors Club, P.O. Box 5815, Sherman Oaks, Calif. 91413. Write for special quantity order price. (Calif. add 6%).

AUTOGRAPHS
CUSTOM FRAMED MOVIE MEMORABILIA. INQUIRES INVITED. Write for free brochure or call (212) 377-2759. Henry Gershwin Mazlen. MEMORABILIA AMERICANA, 1211 Avenue "I" (Eye), Brooklyn, N.Y. 11230. Limited quantities of vintage items! Certified authenticity. (8-9-10-11-'78)

Rare Movie Posters (musicals, horror, drama, westerns, sci-fi, etc.), movie magazines, sheet music, rare records. Send $1 for our catalog. Collectors Corner, Box 8021-H, North Hollywood, Calif. 91608. WE COLLECT ANYTHING ON GAIL RUSSELL. (6-8-9-'78)

RARE MOVIE POSTERS. Send $1 for catalog listing ten thousand pre-1946 lobbies & posters. H. Adams, 2890 West 235th St., Apt. 2, Torrance, Calif. 90505. (6-8-9-'78)

CINEMEMORIES, AUTOGRAPHS is the nation's largest supplier of authentic 8x10" autographed photos of motion picture personalities from silents to the present. Send $1.00 for a copy of our 12 page catalog listing over 500 stars. Dealers, write on your letterhead for discount rates! Cinememories. 732 Powell Drive, Raleigh, NC 27606. (8-9-'78)

Collections of clippings and photos on many stars for sale. Hundreds, even thousands of items (40 file drawers of material) collected during past 25 years available from private collector. Send wants and requirements to: AM, 526 Savannah, San Antonio, TX 78213. (9-10-'78)

Rare movie posters (1930-1960), movie magazines, movie song sheets, records. Send one dollar for NEW Fall/78 catalog. Collectors Corner, Box 8021-H, North Hollywood, Calif. 91608. (WE COLLECT ANYTHING ON GAIL RUSSELL((9-10-11-12-2'79)

$ $ $ DESIRE to become extra-wealthy? Possible with little or no money down! Very interesting brochure - $1.25. Greater Success & Co. 24 California Street, Suite 312, San Francisco, CA 94111. (8-9-10'78)

PERSONALIZED MIRROR MOVIE CLACKERS. Just like they use in the Studios. One of the most unusual memorabilia items we have ever offered. See ad this issue. STUDIO COLLECTORS CLUB, P.O. Box 5815, Sherman Oaks, CA 91413.

For Sale: Movie posters from 1940's to present. Wide variety of major titles, "B's," westerns, horror. Stills, lobbys, Elvis, also. Low prices. Send 2 stamps for large list. J. Bowen, 2410 Grant Alpena, Mich. 49707. (9-10-'78)

FOR SALE: Beautiful hard-cover movie books, some movie stills, movie magazines. Listings stamped, self-addressed envelope. L. Stanton, 115 West Siebenthaler, Dayton, Ohio 45405. (9-10-'78)

THOUSANDS OF ORIGINAL MOVIE STILL from 1950-60 at $2. ea. Ava Gardner, Grace Kelly, Lana Turner, Cary Grant, Randolph Scott, Paul Newman, etc. No lists, MILTON MOORE, P.O. Box 140280, Dallas, Tex. 75214 (8-9-'78)

POSTERS - ROBERT REDFORD, SIZE 24x30 IN B&W on Ivory Stock. "The Candidate" from the film of the same name. $2.95 (plus $1 shipping) (Calif. residents add 6%) Studio Collections Club, P.O. Box 5815, Sherman Oaks, Ca. 91413.

STAR WARS and other cinema and TV picture cards plus back issues of many movie magazines. etc. Always available for sale or exchange. Details international reply coupon: W. Hogg, 22 Burgoyne Rd., London N41AD England. (4-5-6-8-9'78).

MGM or 20th CENTURY FOX LOGO Silk screened on mirror in gold, red and silver, Antique mirror background framed in rich wood. Inside mirror size 8½x11. Low-low price. Reg. $29.95 for $14.95. Add $2.50 for postage & handling (6% tax, Calif.), Studio Collector's Club, P.O. Box 5815, Sherman Oaks, Ca 91413.

Movie Memorabilia for sale — send $1.00 for 40 - page listing. Jim Szakacs, 545 Sherbourne St., Apt. 1509, Toronto, Ontario M4X1W5 Canada. (8-9-10-11-'78)

COLOR MOVIE STAR CANDIDS — Taken at parties, premieres, award shows etc. Send S.A.S.E. for list to: **HOLLYWOOD PHOTOS** — 693 Shatto Pl., Los Angeles, CA 90005. (6-8-9-'78)

COLLECTORS!
COLLECTORS!
1930 ILLUSTRATED MAP OF STARS' MOMES.
Garbo, Chaplin, Hardy, Del Rio etc. $5. ea. Pesh, 8583 Melrose Ave, Los Angeles, Ca 90069 (8-9-10-11-12-2-79)

INFORMATION WANTED
on PRISCELLA LAWSON, Aura in FLASH GORDON. M. Gross, 803 S. Cloverdale Ave., Los Angeles, Calif 90036 (8-9-10-'78)

FOR SALE: Celebrity candids, stills, posters, clippings, memorabilia. Send SASE with want list to The Hollywood Contingent, 4315 West 166th Street, Lawndale, CA 90260. (8-9-'78).

"PACKAGES MADE UP ON ALL PERSONALITIES" TOM J. STUTO, 27 EVANS RD., STONEHAM MASS. 02180.
(2-3-4-5-6-8-9-10-11-12-2'-2-'79)

FAN CLUBS

CAROL LAWRENCE NATIONAL FAN CLUB
Leeann Faust pres., 3886 Shattuck Ave., Columbus, Ohio 43220. Dues $3. Biopicture book, photos, newsletters, yearbook. (6-8-'78).

JEAN HARLOW FAN CLUB material. Letters written by Jean to her mother. W.J. Wiener, 639 Hall Ave., St. Paul, Minn. 55107 (8-9-'78)

JOIN Memorial club $4.50
each star- Elvis- Bogart- Dean- Monroe- Garland- Valentino- Gable- Mansfield- Harlow. Chaw Mank, Staunton Ill. 62088.

MARILYN MONROE FAN CLUB
(International) $8.00 Membership fee entitles you to free 8x10 "color" photo plus continued correspondence on all material available (rare photos tracing her entire life plus books, films, recordings, etc.) for members only. Write: Ernie R. Garcia, 1734 Chestnut, Long Beach, CA 90813. (9-10-'78)

THE AUDIE LEON MURPHY MEMORIAL FAN CLUB
Dues $2.50 - 6 Newsletters
Membership Card
15022 Excelsior Dr.,
La Mirada, CA 90638

FAN CLUBS
Share in the beauty that is Jeanette MacDonald and Nelson Eddy by joining the **JEANETTE MACDONALD/NELSON EDDY FRIENDSHIP CLUB.** We publish four journals yearly, each issue a collector's item. Full color covers, glossy stock paper, filled with rare photographs and facts. 1030 Mandalay Beach Road, Oxnard, Calif. 93030.

Take off your shoes.

Hit the deck in shorts and a tee shirt. Or your bikini if you want.

You're on a leisurely cruise to remote islands. With names like Martinique, Grenada, Guadeloupe. Those are the ones you've heard of.

A big, beautiful sailing vessel glides from one breathtaking Caribbean jewel to another. And you're aboard, having the time of your life with an intimate group of lively, fun-loving people. Singles and couples, too. There's good food, "grog," and a few pleasant comforts...but there's little resemblance to a stay at a fancy hotel, and you'll be happy about that.

Spend six days exploring paradise and getting to know congenial people. There's no other vacation like it.

Your share from $265. A new cruise is forming now. Write Cap'n Mike for your free adventure booklet in full color.

Windjammer Cruises.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

P.O. BOX 120, DEPT. 108, MIAMI, FLA. 33139

For Mercedes- Benz owners, exclusivity has always been something far more than just a numbers game.

It has more to do with a 90-year heritage of engineering leadership, unstinting craftsmanship, extraordinary performance and technological pioneering.

POLLARD-WITTMAN-ROBB
Authorized MERCEDES-BENZ Dealer

6001 Van Nuys Blvd.
Van Nuys, California

Sales • Service • Leasing • Rental

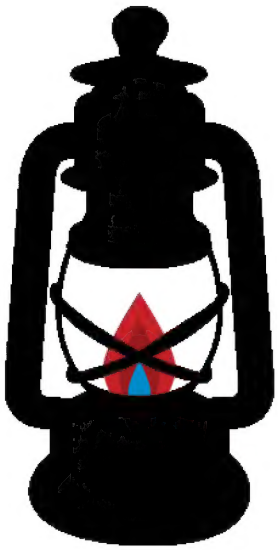
Phone: 997-8700
873-1070

Scanned from the collection of Ralph E. Benner and Judith F. Benner, with the permission of the rights holders.

Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from the Columbia University Libraries.

Thank you to the Benner Family, Luci Marzola, and Charlie Keil for their support in sharing this magazine online.

MEDIA HISTORY DIGITAL LIBRARY



https://mediahistoryproject.org/